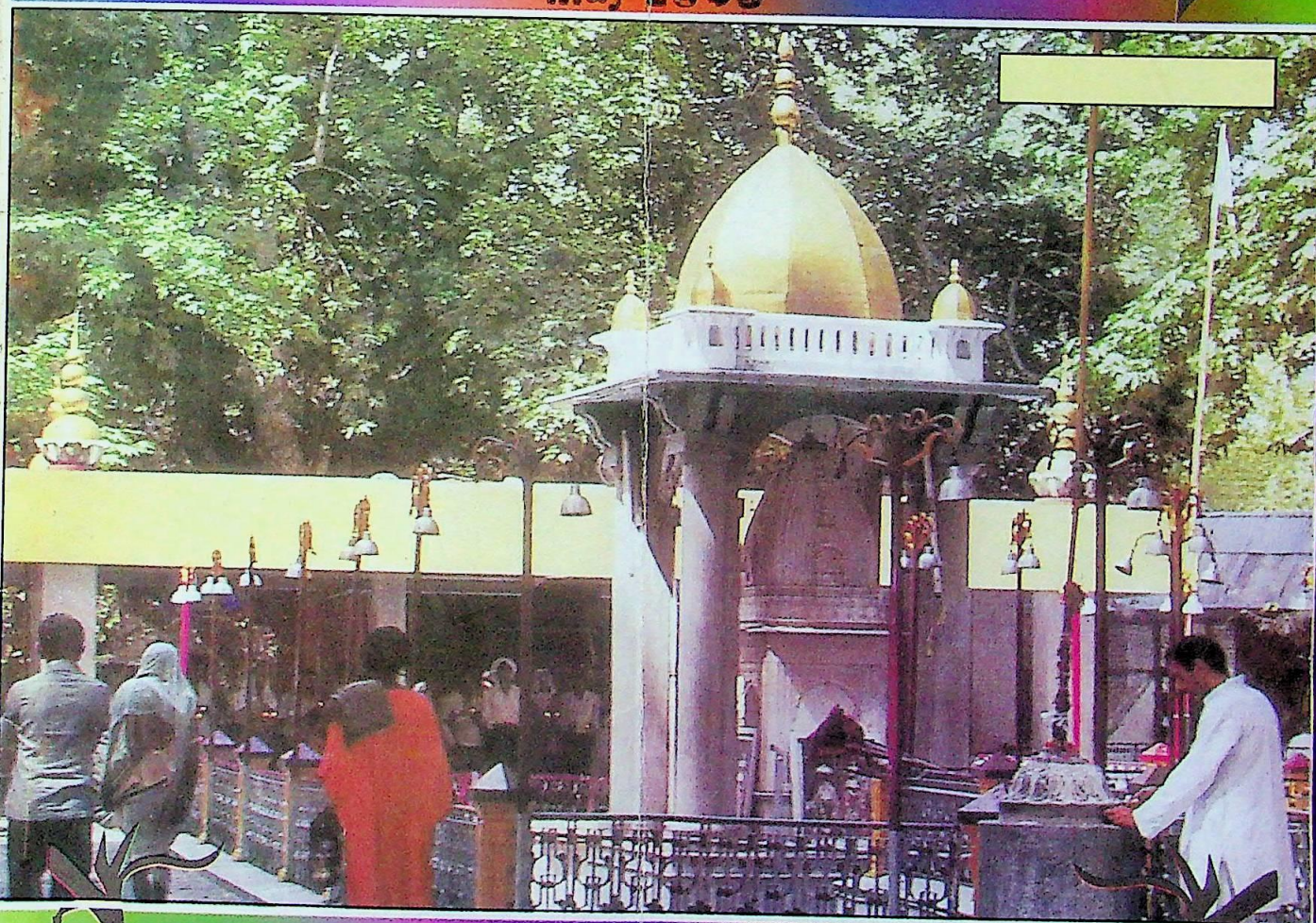
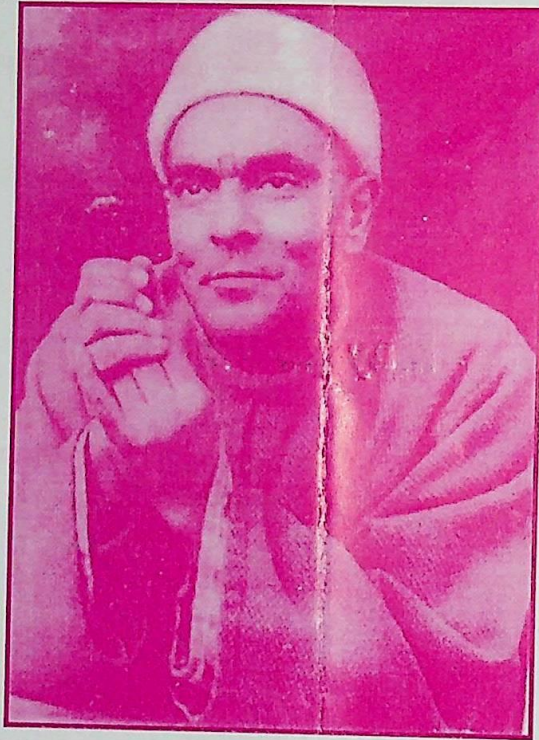
KSHIR BHAWANI TIMES

क्षीर भवानी टाइम्स

May 2000

KASHMIRI PANDIT SABHA
JAMMU

SWAMI YOG RAJ NAND LAL MAHARAJ JI

Swami Ji was born in 1902 at Gurgadi Mohalla Alikadal, Srinagar, Kashmir. He was son of Pt. Sahaz Koul wealthy person of the times (Ram Koul's). He had "Vairagh" due to the death of his mother at his very young age. He came in contact with Swami Lal Ji Maharaj who initiated him.

Swami Nand Lal Ji at his early stage of "Sanyas" stayed at Zinpora, Sopore District, upto 1945. From there he proceeded to Sharda Ji where he continued his meditation upto "Kabailee raid" of Oct-1947. This auspicious "Sathapan" fell in the hands of Kabailees. They, however, did not dare to harm him and in accordance with his wishes shifted him safely to Tikker (Kupwara on 18-01-47).

He first set up his Ashram at Tikker and then shifted to Hushur in Kupwara District.

Amongst his disciples the prominent were :—

1. Swami Kral Bab Maharaj who was stationed at Tikker.
2. Swami Vebeshan Ji.
3. Swami Mast Ram Ji

It is in 1968 that he attained Mukthi at Delhi.

H.N. Tiku
Sevak

क्षीर भवानी टाइम्स
KSHIR BHAWANI TIMES

OFFICIAL ORGAN OF KASHMIRI PANDIT SABHA, AMBPHALLA, JAMMU

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IN THIS ISSUE

ENGLISH SECTION

हिन्दी भाग

काऽशुर हिसुॅ

From President's Desk

Dear Sisters & Brother's,

Namaskar !

The political embrahgo in Valley is getting more and more vexed with no solution in right with passing decade the problems of weaker sections of our community have multiplied manifold. There is no organisation except Kashmiri Pandit Sabha who are running a full-fledged programmes for such people. But the sources of KP Sabha are highly insufficient to meet this growing demand. Most of the organisations are busy in issuing statements in press over different socio-political issues and over-looking the basic requirements of society. We require to address this problem in an intelligent way and pool our resources for the well-being of the weaker sections. Even employment opportunities can be found through these schemes.

As a start I would like all the Sabha's Temple Committees of Valley whose immovable assets worth hundreds of crores to scrutinise their accounts and transfer pool their resources in cash to a joint body of community of leaders representing all the Districts of Valley and utilise the same for the welfare of community. What is, the fun of keeping this money in the banks when it cannot be used for the welfare of the people who are in this stress of the money pooled is sizable, we can run our own Nursing home, Hospital and even an Engineering College. Let the exercise be started by the community leadership in this direction. Sabha will be ready to render all help in any such exercise. I invite the views of intelligentia and community leaders for formulating any such programme to channelise and also utilise the monetary assets of the community for the benefit of widows, orphans, ailing and poor students. In fact if corrective steps are not taken in time some of accounts may be freezed or even embezzled.

Triloki Nath Khosa
President

Editorial

Another Hoax

The meeting convened by J & K Revenue Minister to discuss the draft paper on return f the displaced K.P.'s on 02.06.2000 was yet another attempt to hoodwink the community. 'he National Conference Govt. is not serious to resolve the basic problems of the displaced ⟨.P.' s ever since it took over the regime. In fact it has put several hurdles in passing on the xisting concessions to the community. The exercise was only a facade to show the Central 3ovt. that the State Govt. is very much concerned about the return of Pandits to Valley.

In the truest sense no one is interested about the return of K.P.'s to their homes. The tatements of Union Home Minister Shri L.K. Advani regarding offer of talks to Hurriyat ılso points this glaring reality that K.P.'s are in no leaders priority. Our inherent strength of ndividual effort and intellect which rejuvenated our life is an eye sore. Our politicians ıave seen refugees in camps as beggars, unclad, broken and desperate. Our resilence amazes :very one and people wonder whether Pandits should be recognised even as migrants. The tand taken by Central Govt. and the State Govt. in N.H.R.C is a mind bogling example of ıpathy towards K.P.'s.

Mr. Quyoom the Revenue Minister of J & K convened the meeting of cross section of ⟨.P. Society wherein more than eighty representative leaders and self–styled leaders were ›resent. Why could not he discuss a serious issue of return of displaced with main stream ⟨.P. Organisation leaders is a pertinent question ? If Mr. Advani could throw his doors open 'or talks with Hurriyat Leaders without caring for discussion with cross section, then what ›revented Revenue Minister of J&K to hold a close door and a serious discussion with :stablished K.P. Leadership. Why the copy of draft paper prepared by the Divisional Commissioner Kashmir was not sent to community leaders in advance. This clearly shows :he Govt. has neither any policy nor a programme either for our rehabilitation or for our :eturn to the Valley.

Our problems have been compounded by self–styled leaders sponsored by the State Govt. whose statements are highlighted through media. This sinister design to cut to size K.P. leadership, should be viewed very seriously. To combat it, a unifide approach alongwith common minimum programme of action be framed. The aim of all front line organisations is welfare of society. The minor differences in approaching the goal should not come in the way of united stand.

The time is running fast and it seems GOI is also in a hurry to rush through some political decision. May be international pressure has increased on India. Complacency at :his juncture may jeopardize the present and also the future of our coming generations. We have to assert voiceforcely for our rights and needs. For this unified action plan is the need of hour and front line leadership is expected to take a lead and rise to this occasion.

(Ashok Braroo)
General Secretary

FIRST MEETING OF THE NEW EXECUTIVE COMMITTEE : 2000-20
KASHMIRI PANDIT SABHA AMBPHALLA JAMMU

Shri T.N. Khosa, having taken over as President K.P. Sabha for the third time row, has nominated the following executive committee :-

01.	Shri Triloki Nath Khosa	President
02.	Shri S.K. Shah	Sr. Vice President
03.	Shri A.N. Sadhu	Vice President
04.	Shri A.K. Braroo	Gen. Secretary
05.	Shri B.L.Tiku	Secretary
06.	Shri H.N.Tiku	Treasurer
07.	Shri Ashok Khar	Joint Secretary
08.	Shri Ashwani Koul	Joint Secretary (Estates)
09.	Shri B.L.. Bhat	Member
10.	Shri Kiran Wattal	Member
11.	Dr. Phoola Choudhary	Member
12.	Smt. Ratni Razdan	Member
13.	Mrs. Nimi Tiku	Member
14.	Shri S.K.Gadu	Member
15.	Sh. Subash Dhar	Member
16.	Shri S.N.Bakshi	Member
17.	Shri M.L.Koul	Member
18.	Shri B.L.Thaploo	Member
19.	Shri R.K.Tiku	Member

The First meeting of this executive committee was held on 14.05.2000.

At the outset Sh. Khosa was escorted to the chair by the members and garlanded. thanked the newly framed executive committee and introduced the members in this meet The representation to the women and youths was raised. He expressed that he wante give more representation to the women and youth, so that significant part is played by b for the community. He stressed emphasis on team spirit and result oriented working of Sabha. To achieve this goal numbers of committees were framed in each field of activit the Sabha. The constitution of the working groups thus framed is as under :-

1. Education Council : Education cell has to be framed and education counsell taken up by the Sabha, for which if need be, services of a consultant could be engag even from outside the state. We must follow bee line approach instead encourage our b to compete in the different fields other than Engineering. Education cell has to play a v role in this direction. The cell will consist of :-

(a) Prof. O.N.Kaul	Convenor
(b) Sh. Ashok Khar	Member Secretary (more members to be coopted if need
(c) Prof. B.L. Raina	Member

2. **Socio Religious Wing :** Due to the prevailing tension, the families are breaking up d this committee has to give a healing touch in such cases. This must not be purely from xecutive, we may have to copt different personalities from the community. The time emands that certain reforms in marriages and other family disputes are initiated.

We have to destroy the caste system which has forced our children to marry outside the ommunity. The Sabha has to play a vital role to discourage this Trend. The women wing as to be made strong, so that they can fight against evils of the community. Death rituals can simplified after consulting our community elders. Need is to educate, not only the hildren, but their parents as well. This Socio-Religious Committee would consist of :-

(a) Sh. T.N.Peshin	Chairman
(b) Sh. S.K. Gadu	Convenor
(c) Sh. H.N.Tiku	Member
(d) Mrs. Ratni Razdan	Member
(e) Prof. Phoola Choudhary	Member
(f) Sh. Brij Koul	Member
(g) Mrs. Nimi Tiku	Member

3. **Socio Youth Wing :**

(a) Sh. R.K.Tikoo	Convenor
(b) Sh. Sudesh Thaploo	Member
(c) Sh. Anil Koul	Member
(d) Sh. Pankaj Handoo	Member
(e) Sh. Jitender Mirza	Member
(f) Sh. Subash Dhar	Member

4. **Formation of Women Wing :**

(a) Prof. Phoola Choudhary	Convenor
(b) Mrs. Nimi Tiku	Member Secretary
(c) Mrs. Ratni Razdan.	Member

5. **Foundation of Mohalla Committees & Preparation of Directories Mohalla-wise:**

(a) Sh. S.N. Bakshi	Convenor
(b) Sh. Ashwani Koul	Member Secretary (more members may be coopted)

6. **Kshir Bhawani Times Committee. (Monthly Journal of K.P. Sabha Jammu)**

(a) Sh. B.L. Bhat	Convenor
(b) Sh. H.N. Tiku	Member Secretary
(c) Sh. R.K. Tikoo	Member (If need be more members be coopted)

7. **Socio Political Affairs Committee :**

(a) Sh.Triloki Nath Khosa	Chairman
(b) Prof. A.N. Sadhu	Convenor
(c) Prof. S.K. Shah	Member
(d) Prof. T.N. Shalla	Member

(e) Sh. A.K. Braroo — Member
(f) Sh. S.K. Gadoo — Member
(g) Sh. K.K. Khosa — Member

8. Legal-Committee : (To advise on legal aspects of the Community/ Sabha)

(a) Sh. Kashmiri Lal Bhat (Advocate) Convenor
(b) Sh. C.M. Koul (Advocate) Member
(c) Sh. M.L. Thusoo (Advocate) Member
(d) Sh. Ravinder Raina (Advocate) Member

9. Cultural Committee :

(a) Sh. M.L. Kemmu — Convenor
(b) Sh. R.L. Shant — Member
(c) Sh. B.L. Thaploo — Member Secretary
(d) Sh. Shiban Krishen Pandita — Member
(e) Sh. Sudesh Thaploo — Member
(f) Mrs. Usha Handoo — Member

10. Monitoring Committee :

(a) Prof. A.N. Sadhu — Convenor
(b) Sh. Ashok Braroo — Member
(c) Sh. B.L. Bhat — Member
(d) Sh. Ashok Khar — Member
(e) Prof. Phoola Choudhary — Member

The function of this Committee is as under :-

i - To take periodically stock of working of the above committees framed.
ii - To report to the President and Executive the progress of works undertaken [illegible] each committee.
iii - To feed the Socio-Economic committee and political committee, with the requir[illegible] information which might need special attention.
iv - To devise ways and means of overcoming the deficiencies in different areas [illegible] operation.

Further the need was felt to raise the rates of Junj Ghar as the construction rates ha[illegible] increased considerably. In order to work out the increase it was decided to first ascerta[illegible] the present rates of other Junj Ghars around and put up in the next meeting of the worki[illegible] committee for the decision.

The membership of the Sabha also came up for a thought. Worthy President was [illegible] the view that enrolling of life members needs to be encouraged. This suggestion w[illegible] unanimously supported.

At the end all members assured the President of their full and prompt co-operatio[illegible]

(A.K. Brar[illegible]
Gen. Secret[illegible]
K.P. Sabha Jam[illegible]

THE TRAGEDY OF LIFE

— N. N. MUJOO

X. ANXIETY

Anxiety is uneasiness of mind or eagerness to do or get done something to achieve a purpose. A person is anxious to have an object, which his neighbour has and the neighbour is anxious to excel his fortune. There is nobody who is satisfied with his present lot.

"One who marries will be sorry & one who does not will be sorry", is the wise saying equivalent in Kashmiri to :—

अनहॅरण अरमान हॅरिशमित पशेमाना ॥

It does not mean that we should not strive for better, but our efforts should not involve uneasiness and eagerness. Shri Krishna says to Arjuna, "Action is thy duty but not to cherish fruit of action". Our every action is tied to fruit of action; the root of anxiety, which authenticates loss of our faith in omnipotent and omnipresent God or Bhagwan, the maker of our fortune by the hammer of our Karmas on the anvil of our sanaskars.

We are optimistic of the Almighty's omniscience but pessimistic while germinating anxiety in our mind. Anxiety is a thorn which does nothing but pricks our mind every now and then. The mind is a shapeless and nonphysical strength or vitality in our body. It has the potency of feeling joy and sorrow, making a person happy or sad.

Anxiety is no cure for our wishes and wants which are endless. It is no strength to our efforts to derive the desired fruit. Anxiety is a castle in air and a paperboat of no help in our exercises to reach the goal. Anxiety is a boat of glass in a sewer.

Anxiety is the daughter of illusion and mother of sorrows. All the three are enemies of happiness; the secret of life.

XI Sorrow

Sorrow is grief caused by loss of an object or aspiration. Sorrow is the daughter of anxiety but more haughty and harsh.

Sorrow is the part and parcel of life. Definitely no life is complete without sorrow.

"The highest spoke in fortunes wheel may soon turn the lowest".

When our efforts fail, we feel dejected. We are overwhelmed with sorrow when we find a person flourishing in the trade same as that of ours. On being asked the reason of his success he would readily express that he has not got what he ought to have. All, irrespective of being great and small, are the playmates of sorrow.

Remembering past is also sorrowful. When there is a grief we are sad. On a loss we feel aggreived. When something turns below our expectations, we lose happiness and grow sorrow. When we have nothing we are in sorrow, when we have something we are in sorrow, when we have a lot, we are in sorrow. Sorrow is our destiny; not God sent but self-made. An ant is worried for a grain. (चॅर फलि ख्यत्तरहॅ हॅरान) A millionoire is in sorrow for multimillions. All of us are in the race to the goal of sorrow. "The higher you go the cooler it is."

We bathe in the pool of worldly pleasures and we churn them so forcefully and the butter turns into a foam of sorrow. We know that every beginning has an end as birth has its destination at the death. When

we lose any object, we feel sad without compromising with the law of Nature that there is nothing permanent. The harshness of sorrow invites our end to come nearer and we are lost to all that for which we strived to win sorrow. The remedy to this tragedy of life is :— "of thy sorrow be not too sad and of thy joy be not too glad."

XII EGO

Ego means self-assertion or praise. We love to live by our ego. An egoist thinks himself privileged and the ninth wonder of the world. He displays that whatever he says or does is the best and there is no parallel to his words or deeds. We always speak of our goodness and greatness in order to impress upon others that we command affluence in every way and there is no match to that. We go by our whims, howsoever harsh the result may be. Being egoist we maintain false prestige, we live beyond our means in order to belittle others. We speak highly of ourselves and think it below our dignity & integrity to listen to the right advice of a rightman. An egoist reciprocates the wish of others by the nod of head and later on speaks highly of his attitude towards the person wishing him good.

An egoist is soon hot like a small pot if and when his ego is offended by a ray of the truth, which makes him to unveil his nature unwittingly despite being cautious to maintain his sound by the artificial magnet of self-assertion.

Ego is a crown on the head of vanity. It resembles a foul house swept at the door by the broom of self-appreciation. A learned; wealthy and powerful person with a slight touch of ego makes him to pretend superiority, which by and large deprives him of the membership of a living society. Ego invites flattery and praise instead of self purification. An egoist is always restless and nervous to be seen at the head of first row. To own that seat he weavs coarse & fine and attracts others by his jugglery of words. Ego is born in mind and grows in head. It dances in mouth and its eyes are blind to virtue. It is interested in self-praise and does not listen to the goodness of others. He thinks that greatness is meant for him and being great he commands by goodness. Actually greatness is commanded by goodness, which has no room for ego and vainty.

XIII Fear

When we shirk to say something, we are shy. When we are afraid of doing some work, we are cowards. When we disobey a Divine Command; break a law or indulge in a vice, we feel guilty. As such shyness, cowardice coupled with guilty conscience is fear.

1. "A thief may return but a liar will not."
2. "He who commits a theft thinks every one speaks of it."
3. "Cowardice is afraid to be known or seen."

In the present day modernism we hanker after price (money); pageantry and passion for fortune. We desire what we do not deserve. We go beyond the limits of smoothness and this invites trouble which infests our mind with fear.

Fear is of various types and it confronts us at various stages. Students have the fear of teachers though. They are tied with the strings of learning and teaching. Children are afraid of parents who are bound by affection. Again honesty is in the fear of dishonesty and vice versa. An honest person fears revolt from a dishonest one who is afraid of harassment and humiliation by the former. There is fear of strikes on the one side and that of lockouts on the other side. The great fear hate by the small who in this

own way are afraid of majesty of the former. Truth is in trouble for being bitter is not generally acceptable. Lie too fears for being caught and trapped. Birth is afraid of death, which in its own way is afraid of rebirth. Saying :-

शालस बीम सॅह सुन्द-सॅहस बीम शाल सुन्द ॥

(one fears to suffer and another suffers from fear).

Fear is the cause of failure in life.

1. "Kill fear within you with the weapon of truth. Reject fear as a poisonous snake."

2. "Simple living and high thinking will cast away the demon of fear and give you strength to walk on the path of righteous living". (Enquote).

XIV. DISEASE

Health is wealth, not shared by one's spouse even. Health is consumed by a disease in childhood, youth or old age. It is the worst type of tragedy in life for when health lost, everything is lost.

Disease in childhood is by inheritance or as destined by past karmas. A child attacked by a disease is cared and cured by elders, who feel panicky and are overwhelmed with mental pain if not physical.

Disease is the outcome of our association with anxiety, laziness, tiresome labour and bad habits in youth. Disease, at this stage of life, is the worry of the person assaulted.

Disease in old age is natural when physical and mental vitality is affected by loss of strength and tranquility, besides trudging pains in earlier life.

"Long life is long misery". It is a tragedy to live long for when disease overpowers us we become a burden, unbearable to be carried for long.

XV TENSION

Tension is a household word now-a-days. It means hurt feelings and mental strain. It is the effect of forces pulling against each other i.e. tug of war between feelings and thinking. We are born in tension, we live in tension and we die in tension.

Tension has become so acute a disease as the medical science having achieved wonders in the field of treatment has invented no remedy for it. It is simply because non physical forces in our mind and brain cannot be cured.

Science was introduced to serve humanity which instead has become servant of the former. Our every non physical or physical existence is subject to inventions of science. We have become lazy, carefree and unsound for science has given us riches. I quote :-

1. Riches bring us care and fear.
2. Much science-much sorrow.

Both summer and winter are trouble makers. Spring and autumn are pleasant. Let us go by the smooth path and not the thorny one to keep away tension and diseases.

XVI DEFAMATION

Defamation is born of jealousy and envy. When we have nothing to talk we talk of others. Generally we talk of those who hate us or who are hated by us. "A potter envies another potter" is the saying .

To achieve our ends, honest means are thought a long process. The early and easy way to be in limelight is to grind one's own axe by defaming others. To win applause and favours we mechanize defamation to tarnish the image of the author's name and fame.

There are people who talk like saints with a devil sitting in their heart. Since people are so cunning as to bear the burden of humiliation not to speak of humbleness. They veil their true character under the robes of kindness. Defamation is the manure for jealousy and envy to have the fruit for those

whom he hates without having an iota of its boomerang effects.

The Bible says :-

"Do not judge others so that ye be not judged."

XVII IDLENESS & LAZINESS

An idler is a person who has no work. to do and a lazy one is slow at work. Idleness and laziness are two faces of the same coin. They are, rather, two sisters lulled by the devil.

An idle person considers himself an icon of an idol, which does nothing yet is worshipped in temples. An idle man's brain is the devil's workshop. For him Gautam and Gandhi were fools who renounced worldly attractions and attachments to teach truth, non-violence and love, which are obsolete now. For him Christ, Nanak & Kabir were stupid enough to propagate brotherhood, which has turned obscure. He enlists Galileo in the same list for he had been crucified for speaking the truth. He curses the science which has become his enemy as well as that of the humanity by depriving him of the work to which he was entitled. Idleness brings laziness and we lose the will to work. Thus we are doomed by the devil. " A lazy sheep thinks its wool heavy."

The devil finds its cushion of a lazy. A sluggard thinks that a hen is the best creature which does nothing save hatching eggs for which master rewards it with shelter and feeding. A lazy prefers poverty to work. His motto is that begging is worship. Laziness is thought a gift by the lazy while in truth it is a curse, depriving him of wealth and health. Laziness is lulled to deep sleep in the lap of devil by the music of idleness. Laziness is the best rest as thought by the lazy. Idleness seconds it and makes it to forget that God has made a man to work and enjoy life with enormous gifts of Nature.

Lastly for the idle and lazy I would like to quote from MAHA-BHARTA :-

"If an elephant, even, resists from work, carinvorous creatures coming in herds and countless worms would consume it."

XVIII GOSSIP

A gossip is a tale teller who talks of the secrets of others without restraint. A gossip speaks half truth and half lie. If we talk to a gossip we will hear our news next day for a gossip who talks of others to us will definitely talk of us to others. Gossiping is a skill in talking and spreading the secrets of one and all. Gossiping is a habit and a gossip cannot stomach anything he hears. Without any reservation he will go on croaking like a frog and thus harm a house for which he has no regrets.

A gossip when talks good of others intends to know the bad the listener has to say about that person. Simultaneously when he talks bad of any person he means to establish that he is enemy of the listeners enemy. In short gossiping is backbiting which disturbs peace of a house.

काकनि काकनि करॅहॅण घरह-यारबल काकनि

दिनरव नॅह करणहॅ ॥

Contentions' roots are women, land and gold.

XIX MISCHIEF

A mischief is a playful trick with or without harm or damage. A mischievous makes a mischief for the sake of mischief or as a maker of fun. But some times it turns into damage. A cracker burst may cause harm or loss if no care is taken. A little spark of a match may result in a big fire. A mischievous person spreads a rumour to disturb two persons, resulting in big clashes. Sometimes a joke is made to draw

amusement without thinking that its may raise a quarrel between two persons, two families or two communities. Mischief is also disturbing happiness of the two by meddling in the matters of others as a mischievous person's intention is to divide and rule and thus derive shameful benefits.

Mischief is a game of tricks played by morally retarded people for amusements. The people lacking capacity to bear the good of others, make mischiefs to block the way of others.

XX CUNNING

A clever person is a sophisticated genius having power of understanding. A cunning person is an ingenious creator of tricks to deshelve others by word and in deed for storing personal interests into the bag of greed. The fox, though small, is the most cunning among all creatures. Well said," where the skin of lion cannot, the foxes shall.

"The more you have the more you want".

Riches have made more covetous men than poor. It is not poverty but covetousness that breeds craftiness. It is always the big fish eating a small fish. The rich cannot become richer without being cunning. It does not mean that "Havenots" are not cunning and crafty. But their field of wants is limited and so are the instruments of tricks.

A cunning person lacks no skill of his trade. He is found in meditation early morning in the temple. He behaves, talks and acts like a saint but in his heart he worships the devil. He loves and respects his targets. His sermons tempt even a saint. He is trusted even when he is full of deceit with heart of gall he is honey tongued.

A cunning person is full of courtesy. "Full of courtesy full of craft". A cunning one knows no friendship and relationship. He is vested in his own interests and for that he wears any cloak of any hue at any time. He, may beg, borrow and steal without fear of and favour to any body. He is idol of modesty when he approaches to apply his skill upon any body. When his mission is completed he will never return. If by chance he is met, he would try to avoid or again tempt you with the eggs still being hatched.

However, too much cunning undoes. The fox is brought to the furrier. He that mischief hatches, mischief catches. But the harm done cannot be repaired, so look before you leap; is the remedy.

XXI FASHION

Fashion is a style of living popular at a time. Fashion is beautification of body, decoration of house and remodelling of society. Fashion is the exposure of personality and all doors are open to a person who is modernised. Fine feathers make fine birds is the saying. Fashion identifies a person as to of what class of society he enjoys.

Fashion is good if it does not involve extravagance and health and morale are not affected adversely. In the present social setup the rule of simple living and high thinking " has lost its value and we think that "when in Rome one must do as Romans do." To live in modern society we have to give up moral concept of living. To be known as models of modern civilization we abandon principles of morality and adopt new style in abundance.

Fashion beyond resources has increased the ways of prodigality infecting health, morals and relations. The more the fashion centres, the more are the treatment centres.

Fashion is good but not at the costs of manners, conduct and behaviour of kids.

While witnessing filthy and obscene pictures on T.V., beside elders, tarnishes decency and discipline.

Fashion has developed individualism, which has squeezed the spirit of affection and obedience with loss of understanding and tolerance. There is growth of irresponsiblity followed by the fall of the structure of interdependence. The result is separation. The old are left uncared or they find themselves in old age homes. The small are nestled in crutches where they lose parental supervision besides care and fear with the result they are carefree and arrogant.

नानि रोस शुर गौ पानि रोस द्यानि।

"It is dear Collop that is cut out of thy own flesh".

Fashion has developed pomp and show infusing social evils of extravagance on functions besides widening the scope of dowry system, which in some cases turns into separation-divorce and burning of brides.

Fashion is good to the extent of clear conscience and pure soul. Liberty in fashion extinguishes the candle of morality and a person indulging in immorality of any style ignores self building and becomes a nuisance insance for the family and also society of which he cannot be called a living member.

It is said "Better be out of the world than out of the fashion."

But fashion should not be a cause of misery, as it is now-a-days for attachment and attraction to various ills easily available.

Better to better our soul than be caught by the leprosy of fashions, which harms our health, wealth and character on accepting the servitude of fashion, no doubt, unreasonable and undesireable.

Election of Kashmiri Sahyak Samiti

The Election of Kashmiri Sahayak Samiti Ward No. 8 Karan Nagar Jammu was held on 21-5-2000 under the Chairmanship of designated Election Incharge Pandit S.N.Bakshi.

The election was held in a peaceful atmosphere and most of the Biradari members were present. The following members were elected unanimously with a voice vote agianst the post mentioned as under for the term 6/2000 to 6/2002.

1. President — Mr. M.L. Fotedar
2. Vice President — Dr. M.L. Dhar
3. Secretary — Dr. Jagdish Dhar (Hakim)
4. Joint Secretary — Mr. Tribawan Handoo
5. Convener — Mr. M.L. Sultan

On concluding of the election Pandit S.N.Bakshi thanked all the Biradari members and hoped that the newly elected body will knit together the Biradari members so that we can have interaction of thoughts, deeds and work together in a cohesive manner for the welfare of our Samiti and K.P. Community in general.

Secretary
Kashmiri Sahayak Samiti
Karan Nagar, Jammu.

Akanandun, a Popular Folk Tale of Kashmir

— Dr. J.L.Tiku

Among the popular folk tales of Kashmir the one on 'Akanandun' is unique in being sung in ballad. The folk music is special, so is also the way it is narrated. After every poetic narration accompanied by music, there is a break, when the singer lucidly explains the status of the ongoing story. The story fills the listener with remorse on Akanamdun attaining his eleveth year of age. As per an understanding between the Jogi and the parents of the prince, the Akanandun has to revert to the custody of the Jogi. However, the nature of the return which the Jogi spelt out on the hapless parents is repulsive, cruel and beyond the norms of civility. The Jogi who blessed the King Chiknaweg and Queen Ratnamala on their prayers and pleadings for a son after they had a number of daughters had put a condition for the return of the prince on his attaining 11th year of age. However, on his calling on the couple at the appointed time and period, the Jogi, put an explicit condition, in the prince, Akanandun, being, killed by the parents and the Queen Ratnamala to serve the cooked meat of the Prince on eleven plates including members of the family, Jogi and the Slain Akanandun. The Jogi is demonic and cruel in his approach. This part of the story is abhorrent, repulsive and cruel and puts both the listener and the musician to tears. The anti-climax of the story is reached when the singer who with all the twists and detailed poetic renditions and iucid explanations sounds a command of the Jogi on the parents to call for the Akanandun and share his plate which has been separately put for him. The prince charming Akanandun arrives with his usual pranks to the disappearence of the Jogi. The Jogi is none other than Lord Shiva.

My brush with the folk story of Akanandun goes back to my early teens when a Sofi singer by the name of Ghulam Mohamed belonging to Hazuri bagh area of Srinagar sang the Akanandun in verse on harmonium in his husky melodious voice late in the evening well past midnight at our residence in Srinagar. Copious tears would trickle down his face and so also among his listeners. All of us listened to the poetic story in rapt attention. The story in verse has also been broadcast from Radio Kashmir, Srinagar on a number of occasions both by rural and urban artists. However, to me it appears that the credit for keeping this folk story alive goes to Kashmiri Muslim poets and folk singers barring a very few Pandits, who have taken notice of this ancient treasure story. The prominent persons who have versified the story of Akanandun are Ramzan Bhatt, Samaad Mir, Abdul Ahad Zargar, Ali Wani, Prakash Bhatt Korigami and Prakashkak Wattal. There is a minor variation in the name of King and the Queen, but, the prince charming is the Akanandun. In ancient times thousands years before the advent of Christian era the present day Wular lake was a flourishing city and very prosperous. The name of this city was Samdhimat Nagar. The King Chiknaweg and Queen Ratnamala had a number of daughters, but no son. A Jogi

blessed the couple with the son Akanandun on the condition that they would have to surrender the son on his 12th year of age. The Akanandun grew into a beautiful lad and was graceful in his actions, dutiful, respectful to parents and teachers and socially vibrant and playful for his age. He as such endeared him to his family and friends. However, the day of reckoning soon arrived. The Sadhu appeared on the scene and sought the prince on the agreed time and date. However, the condition was cruel. Akanandun was to be slaughtered and then cooked by the mother and offered on eleven plates. The command of the Sadhu was explicit and he did not brook any compromise. The prince Akanandun was sacrificed to the horror of his parents. Eleven plates were laid and one as per commands of the Jogi was left for the prince. The Queen mother was asked to call for the prince. The prince came with his usual pranks. The Jogi disappeared from the scene.

Professor Mohiudin Hajini states that Raja SunderSen ruled over Kashmir during 2053 to 2043 BC and the capital of the state during this period was Sindhmat Nagar, the present day Wular. During this period the people fell on evil days and gave up right conduct and civil behaviour. A pious person by the name NandGupt born in a potter's family practiced penance and austerity. He foresaw the dooms day awaiting the people of Sandhimat Nagar unless they made amends in their conduct and evil ways. His sane voice was not heeded by the people. On this he left the place for a highland area and the area was soon upon his departure engulfed in a terrible earthquake and the prosperous city of Sandhimat Nagar was turned into the present day Wulär. The Akanandun event is reported to have taken place in this city thousands years before.

As stated earlier there are variations in minor events in the poetic stories. Samad Mir christens the father of Akanandun as Raja Harnam and his wife as SonaMal. The couple see the Jogi in a dream and seek his intervention for the birth of a son. The boon is granted. However in this version Raja Harnam provides a substitute in place of prince for the sacrifice. Abdul Ahad Zargar refers to the name of the king as Ram Gopal, 'butparast' and his consort as kuja Mal. The Sadhu appears to Kuja-Mal in a dream and blesses her with a son whom the Sadhu names as Akanandun. Instead of having eleven plates of the deadprince Zarger's Varsion puts the Jogi's demand for only four plates. All the poetic versions are pathetic as is clear from the following version of Zargar.

—— Ram Göpal Batta gav rozith, Potra daghi hund sukhna bozith

—— Haa Jaguoo, koth laga sangdil, Potra dagi hanz dag chi mushkil.

—— Yani mali tus halqas mar shrakh, Tani saviy badi–badi dich bakh.

Anti Climax

Lookh bada kul shahar gai jamah, Mai bari bari hitukh toshan ta lo lo, Zinda sapun Akanandun tu lo lo, Chatta boji Aai mohabatta sati larran, Akanandans andi andi gath marran, Zinda sapun Akanandun tu lo lo. The folk tale of Akanandun is famous for its legend and content. It has been very popular with all Kashmiris both Hindus and Muslims and will continue to be so for many more years to come. ❑

Kashmiri Pandit Sabha

Mohalla Committee Gandhi Nagar

BHAJAN SANDHYA, a Kashmiri musical programme was held at Laxmi Narayan Temple, Gandhi Nagar.

The programme was arranged by Gandhi Nagar Committee of Kashmiri Pandit Sabha to provide a forum for a social gathering of the Biradari Members. The Committee has already arranged two such programmes in the year 1995 and 1998. This programme was attended by a large number of Biradari Members from Gandhi Nagar, its adjoining areas as well as President, Vice President and Members of the Executive Committee of Kashmiri Pandit Sabha, Ambphalla.

Arohi Sangeet Vidyalaya, a Voluntary cultural society for promotion of classical music and folk culture of the state were the organisers of this programme, as they were of the two previous programmes. The programme started with the rendering of Rag "Ghingoti" on the sitar by a renowned sitarist Dr. Padmini Tickoo. Kashmiri Bhajans and Gazal and Arti were rendered by well known vocalist Mrs. Deepali Wattal. The accompanying Tabla player was John Masih and baby Veethika Tickoo accompanied on Tanpura. The programme was compered by Shri R.K.Tickoo and anchored by Shri Brij Mohan TAS (Retd) both members of the Committee.

The programme was highly appreciated and the audience enjoyed the two hour programme. Kahwa and Bakirkhani (Kashmiri style) were served to all the members of audience and organisers. In the end the President Prof. J.N.Durani thanked the audience and organisers for the success of the programme.

'Saqi-As I know Him'

— **Avtar Krishan Razdan**

Moti Lal Saqi is no more. Memories are still a fresh in my mind. His untimely death is my great personal loss due to the fact that he ushered me love and affection for the last thirty years. He knew the difficulties whenever I faced in my thirty fine years of literary career. His sympathies to me were not of a humanitarian but his viewpoint was that one who really works in the field of Art, culture and literature of Kashmir must be encouraged. He had faith in me and I also respected him as my brother. Today his thought shakes me all over and I drift into the reveries of my past. Before 70's I always read his meaningful articles about Kashmir in some journals published in those days. His Kashmiri songs were often sung and broadcast from Radio Kashmir Srinagar. I became curious to see Mr. Saqi personally and one day, I was in the sub office of J&K Acadamy of Art, Culture and Languages,Shaheed Ganj. Late Tak Zainagiri, the then Editor of Kashmiri Sheeraza received his article for publication. As soon as I read his name on the article, I enquired from the Editor who this man was ? In reply he told me smilingly that this man was called all rounder of Art, Literature and Culture of Kashmir. "You will find his contribution in every book, journal, Magazine etc. any way or other published in Kashmiri or Urdu." Actually, this was a fact. At that time the aforesaid editor assured me that he would send him to me at my residence in Habba Kadal Srinagar positively. Since then I waited for him but no, he did not come.

It was in 70's, that I made up my mind to write a book in Hindi on Fine Arts of Kashmir. This was a major project but to write the book on this subject was a difficult task for me due to the fact that I am a handicapped person and cannot move out. It was a total research work. But I took this challenge and started going to Archieves and other Libraries of Srinagar on my wheeled chair to collect the material on the subject. In the meantime. I received a contract from Vivid Bharti (Bombay) for a talk on 'Khir Bhawani' (the script I had already sent to them). My talk was recorded in Radio Kashmir Srinagar as per the direction of the Programme Executive of Vivid Bharti. After recording etc. I met Mr. Amin Kamil who was also in the station. He asked me what I was doing at that time? I told him about my Project. 'Oh. God, what we cannot do is done by you,' were his words. He encouraged me a lot at that time and requested to send an article in Kahsmiri on any subject pertaining to the Arts of Kashmir. I prepared an article entitled 'Emotional Integration in Age old Kashmir Archetecture' and personally went to Sub office of J&K Acadamy of Art, Culture and Languages Shaheed Ganj to deliver it to Mr. Kamil who was then the Editor of Sheeraza (Kashmiri). As soon as I entered the gate, a man sitting in a chair in the compound of the office stood up in reverence. He asked me the purpose of my coming to the office and I expressed my desire to meet Mr. Kamil who was in the room. He took me in his lap to Mr. Kamil. At that time I took the man for a peon or orderly of the office. He sat on the left side of my chair. I did not show any interest in

the man. I only delivered my article to Mr. Kamil who read it with interest and then delivered the first page of the article with interest and then delivered it to the man saying 'Mr. Saqi, what we cannot write is written by this man. Our writing is limited to our poems and short stories. 'As soon as I heard 'Mr Saqi' uttered by Mr. Kamil, I was surprised. I again stared at him and asked myself again and again, "Is this man really Saqi of whom I am in search ?" I bowed before him and apologized for his kind trouble of shifting me from the compound to this room. He told me nothing but his eyes were wet with tears. In the mean time Mr. Kamil got prepared a cheque of Rs. 175 in advance as remuneration of my article. After that this gentleman and now confirmed Saqi lifted me in his lap and helped me sit in the wheeled chair. Lastly, he said, "Tak Zainagiri told me everything but I could not get time to come to you. Tomorrow is Sunday and I will definitely come to your residence." So, this was my first meeting with Saqi in 1970.

Mr. Saqi came to me very often and spent some hours in my small room at Habba Kadal. He knew my every family member. He respected my late mother. As soon as he entered my room he always drank three to four glasses of water. Tea was served by my mother after every hour. He would always clear his throat and smoke cigarrets. But he was simple and well-behaved. He talked loud and whenever any topic on Kashmir History was being discussed, his tone of talking remained high. This is due to the fact that he was well read and knew everything of what had happened in the past and what was happening in Kashmir at this time. He was an authority on Art, Culture, History and Language of Kashmir but basically he was a poet of repute. He had mastery of all the forms of Kashmiri poetry. His poetic canvas was broad. The themes of his poems were different i.e. from romantic to revolutionary or from philosophical to patriotic. In 1980, I translated his first poem 'Marg-Van' into Hindi and published it in BASHA (Central Hindi Directorate Publication). Later, I translated several of his couplets extracted from MANSAR, his collection of peoms for which he had been awarded by Sahitya Academi in 1981. Some of these couplets have got place in the leading Hindi journals of India. I have translated his 'KANGRI and ZAFRAN, two informative essays on these subjects into Hindi which have been since published. The most solid translation work which I have done is of 'SHRINAGARI'. This is the history of Srinagar which he has written in Kashmiri. I published it in 'Nilja' (Rashtri Basha Prachaar Samiti publication) in serials but due to ill luck, only one serial is preserved with me at this time. I was not able to get all of these when I came here from Srinagar in 1990. I have translated his 100 enteries extracted from Kashmiri Eneyclopeadia into Hindi which have got place in Sheeraza (Hindi) from time to time. And lastly, very few people know that I have helped him a lot in publishing the letters of John Keets in Kashmiri.

Basically a poet, Saqi was a good prose writer also. He has written some good articles on Poetry, History. Art and Culture of Kashmir. He has translated the Bible in Kashmiri but that has not been published so far. He was also associated with certain literary organizations in and outside J&K. For his outstanding contribution to Kashmiri literature, he was conferred Padma Shri in 1987. He led an Indian literary delegation to Kazakistan.

With the introduction in HIndi and

English world by translations of his Kashmiri masterpieces, he became known is Punjabi, Gujrati, Malyalam, Bengali etc. Apart from translating dramas for Radio, he has written five operas for stage and holds second place after Dina Nath Nadim, one of the famous poets of Kashmir. He has received a number of Awards from different literary organizations of India for his invaluable contribution to Art, Culture, literature and language of Kashmiri from time to time.

For the last one month I have been reading from papers that Saqi has written 39 books etc. I do not believe so. I am sure that he has written so much, as the common readers do not know. It is for his elder son Sh. Vijay Saqi to compile his master pieces and place them before the public. J&K Acadamy of Art, culture and languages should also come forward in publishing his material which he has not been able to publish in his life time and must come out through his well wishers and Academy. The fact is that he has loved the Academy, lived for the Acadamy and served the Academy.

I recollect two meetings with him. It was chill winter in 1986. I was, from window side in my room at Srinagar, seeing the "nazara" of snow fall. I saw a man wearing an overcoat and a cap on his head, coming to enter the lane adjoining my house. He was looking at me but I could not recognize him. At last, when he reached nearer to me, I saw he was Moti Lal Saqi. He had become fatty. However, when he entered my room, first of all he drank four to five glasses of cold water. I asked him what the matter was ?" Why are you taking so much of cold water when the mercury is below minus" He did not reply but I repeated my question. After all he replied that he always felt thirsty and wanted to quench it after every half an hour. I suspected that he was not in good health that time. I requested him to get his urine tested as soon as possible. 'Why' ?- he asked. 'I suspect that you are a diabetese patient' - I told him. 'What are you saying Razdan? I have no such symptoms'- he said. After hearing this I kept mum and did his work assigned to me. Later I heard that he had fallen down from window and had met with an accident. I was not in a position to meet him due to my physical disability. However, after three months of this incident he came to me. This time, he had been reduced to a mere skeleton. As soon as he entered my room, his first words were- "Razdan, you are not a writer but a doctor also. I took your warning lightly at that time but I am really a diabetic patient." "How was it detected ?" I asked. "When my wound did not heal up for about a month, my urine was tested which showed alarming results"- he answered. After that he narrated the whole story of why he fell down from the window of his room.

Lastly he met me in Trikutanagar in 1997. He had come to congratulate me on my receiving Central Hindi Directorate Award of Literature by the Honble President of India. At that time also as usual, he was engaged in literary activities. He looked to me very weak. I hinted him about it. In reply he told me that it was all due to my timely diagnosis. "I am now ready to drink the nectar of death." I kept mum and did not reply. After that we had our routine exchange of views on several literary topics. When he left, he told me, "Who knows when and where we will meet again." But we did not meet after that. That was my last darshan of Saqi. He has gone to his eternal goal. May his Soul rest in peace.

LAWS OF SUCCESS

* THE GREAT SIN	GOSSIP
* THE GREAT CRIPLER	FEAR
* THE GREATEST MISTAKE	GIVING UP EFFORT
* THE MOST SATISFYING EXPERIENCE	DOING YOUR WORK WITH FULL ATTENTION.
* THE BEST ACTION	KEEPING YOUR MIND CLEAR AND YOUR JUDGEMENT PREJUDICE-FREE.
* THE GREATEST BLESSING	GOOD HEALTH.
* THE GREATEST FOOL	THE MAN WHO LIES TO HIMSELF.
* THE CLEVEREST MAN	THE ONE WHO DOES WHAT HE THINKS IS RIGHT.
* THE GREATEST JOY	BEING NEEDED.
* THE MOST CERTAIN THING IN LIFE	CHANGE.
* THE GREATEST OPPORTUNITY	THE NEXT ONE.
* THE GREATEST VICTORY	VICTORY OVER ONE SELF.
* THE GREATEST THOUGHT	GOD.
* THE MOST POTENT FORCE	POSITIVE THINKING.
* THE BEST PLAY	SUCCESSFUL WORK.
* THE MOST RIDICULIOUS TRAIT	FALSE PRIDE.
* THE GREATEST HANDICAPP	VANITY.
* THE MOST DANGEROUS MAN	A LIAR.
* THE GREATEST LOSS	LOSS OF SELF CONFIDENCE.
* THE MOST EXPENSIVE INDULGENCE	HATE.
* THE GREATEST NEED FOR A SUCCESSFUL LIFE	COMMON SENSE.

Please donate for construction programme of K.P. Sabha Complex Jammu. Raising of one more Story on the Community Centre and Library block, is in progress.

Please donate to Welfare fund of K.P. Sabha Jammu to help orphans, diseased and poor.

Submission

Due to dislocation of K.P's from Kashmir Valley much of the precious religious, cultural & historical books & other literature has been lost, and whatever little has been solvaged individually by carrying to Jammu & other places couldn't find proper space for its preservation. It was therefore felt by the Biradri to set up a library at K.P. Sabha Complex where books presently with individuals could be pooled & maintained for desrious readers.

According to the wishes of the Biradari infra-structure for setting up of library at K.P. Sabha Complex has been provided like space & almirahs. But so far there has been no response in sparing the books inspite of many appeals. The K.P. Sabha once again requests to spare the books lying unutilised with the individuals, for this library.

Thanks

Managing Editor

CAUTION

Almost all K.P's perform marriage functions in various **JANJ Ghars**, *where it is accessable to even undesirable elements. This has resulted in some thefts. Even small boys are put on the job by criminals. Therefore great watch and vigil needs to be kept while the ceremony is going on.*

The Only Way

B.L. Kaul (Chaman)
C-48 Pamposh Enclave
New Delhi 48

India was known as the Golden sparrow from early days of history. All middle East, European and Asian countries were eager to develop trade relations with it by land and sea. The search for a sea route from western Europe to India led to the discovery of American continent.All great religions of the world are found in India. While Hinduism and Budhism originated here, Islam and Christianity also are well represented. Indian Muslim are the second largest community in the world. India gave shelter to various other communities of the adjoining countries who were thrown out from their place of origin, such as Jews, Bodhs, Parsis, Bohras, Bahais, etc. It can be said that India is a miniature world. Similarly it can also be stated that in Jammu and Kashmir State followers of all the major religions are well represented and living peacefully. For quite sometime till Muslim onslaught during fourteenth Century, all the communities lived in harmony. Therefore, we could say that India is a miniature world and Kashmir is miniature India.

It is said that Noahs' Arc was anchored at the highest peak of Kashmir (Mahadev Peak). It is also said that saints who prophesied about the birth of Jesus Christ, were from Kashmir and after the resurrection Christ appeared in Kashmir and lived there for some time. There is a tomb at Rosabal at Srinagar, where he has been laid to rest.

In Jammu and Kashmir it is believed that all the peaks of Shivalik range are abodes of Gods and Goddesses. In this area we have continued history of Pit-and Cave Dwellers to modern Civilization. There are many sacred spots where people from all over India come to have darshans and perform worship according to their faith. Kashmir is known as "Shardapeeth" and when Adishankeracharya visited this place, he was so much impressed that he named one of his maths at Shrinagari in South as "Shardapeeth. "The main temple of Shardapeeth is now in Pakistan occupied Kashmir on a hill top on the banks of river, Kishan Ganga.

Amarnath Cave, which thousands of people visit to have darshan of lord Shiva was discovered by a Muslim. Malik, whose family now gets one third of the cash offerings at the temple and also undertakes the repair of the approach road to the cave. Every peak in Jammu and Kashmir is named after Gods and Goddesses who are worshipped from time to time all round the year. For instance there are peaks named Harshar, Sarshar, Mahadev, Shankeracharya in Kashmir and in Jammu. We have Sarthal (Kishtwar) Mount Kailash (Bhadrawah), Vaishnodevi (Katra), (Sudhmahadev), Sakhrala, Purmandal Uttarvahini Ranbireswar, Raghunath. The pilgrims to Amarnath cave in Kashmir and Vaishnavdevi temple in Katra, Jammu outnumber the pligrims that visit Mecca Sharif. or Vatican in Rome. The rise of Budhism in North and Northwestern area give Kashmir a pivotal importance as a base for spreading Mahayana Budhism. Mostly Kashmiri Pandits, well versed in Hinduism turned Bhikshus and went towards Tibet, China, Kabul, Kandhar preaching Mahayana (Budhism). In Kashmir Valley itself monks could be seen meditating in forests and it was during Ashoka's time that thousands of monks reached Kundalvan near Srinagar from all over India where the fourth

Budhist counsel was held. The effect of environment, the mode of worship and religious practices culminated when Mahayana (Budhism) was adopted by the Brahmins making Gautam Budh Ninth Autar of Lord Vishnu. Various schools of Hindu philosophy mainly Shaivism influenced the whole of India, especially North and North-West part of it. Huen Tsang lived in India for over 24 years in 631 AD learning Shastras and Sutras. He speaks of enormous intellectual activity with which more than hundred centres of residential learning, with ten thousands scholars coming and joining for both intellectual and commercial activities. The area had become cosmopolitan with world travellers, visitors, writers, scholars and thinkers. Zojila route led to Tibet and Gilgit. The Budhists are in the entire North-western India, especially in Kashmir, Gandhar, arhitecture and sculpture could be felt prominently. Artisans could be seen moving about not in the Valley only but also on its borders from where trade in goods was carried on during this time building activity was also at its maximum in the whole area. Thousands of dwelling houses, Viharas and Stupas were seen coming up. Bernier, who visited this area, states as early as 1665, "In truth the kingdom surpassed in beauty all that my wildest imagination had even expected". It is in such places that God lives. It was here that Adishankaracharya was blessed by mother Sharda with her Darshans.

Kashmir is known as "Heaven on the Earth" not only by travellers and visitors but also by kings, religious personalities, lovers of Nature, poets and common man. While moving through Ladhak a person feels as if he is moving in a different world, a cold desert quiet and calm, sky and earth meeting and stars twinkling brightly against the clear blue sky. A man feels as if he is in a heaven suitable for meditation and prayer. The budhists in this area are seen ever in a prayerful mood not indulging in much of the superficial and showy activities. Their stupas and places of worship are full of young and old in a natural human environments and the surroundings are decorated with paintings and architectural drawings of Bodhistava. History of Budhism in Ladhak goes to Kushan period and bears testimony to direct links with the Kashmiri Gandhar Style of art. The Khaosti and Brahmi inscriptions in Drass and Khalsi have strengthened the belief that among other Himalayan states Ladhakh has been Cultural Satellite of mainland India from the time of Kushanas. The ancient murals in Alchi Ladhakh drawn by Kashmiri artists are world famous. On the dachigam the figures on the files of Harvan near Srinagar dated third to fifth Century AD inferences can be drawn about the early art tradition of the Valley. More important are the painted representations of the Budhist subjects of the book covers of the Gilgit-manuscripts suggesting the style of paintings of the region of Kashmir also. A distinct impact of the developed sculptural art of the Kashmir Valley is discernible in the rock sculpture of Mulbek and elsewhere in Ladhakh and in some of the Ladhakhi Budhist Bronzes. After the Muslim invaders disturbed the spiritual and peaceful life of Kashmir, Ladhakhis were cut off temporarily from Kashmir and evolved as a separate Kingdom. The Ladakh monasteries have played an important role in physical and spiritual growth of Budhism. It has not only been the centre of learning for Budhist philosophy, history literature and language but also a sanctuary for Budhist paintings printing and sculpture. The study of five major Budhists sciences, language, logic, metaphysics medicine and art became courses of study in monasteries. This land of Himalayan routes across the Pamir, Aksaichin and Karakoram range to Russia, Tibet and China, Caravans after caravans kept alive travel, trade and culture, from Misgar to Gilgit and Leh to Sinkiang. The

main routes of culture and commercial intercourse between India and Central Asia during the ancient times passed through the beautiful valley of Kashmir and was known as silk route. The diffusion of mainly three religio-cultural streams-Hindu, Budhist-(Tibetomongoloids) and Muslims-harmonized into a faith in common ideals.

In Ladhakh, the festivals kept the spirit of people alive. These had no doubt a religious base, yet these festivals depicted life in its various aspects. In Ladhakh, with its bleak and dry environment, the Lama priests presented imaginary creation with life, death, suffering and salvation, Good and Evil figured in the Dance and Drama. A regular calendar of festivals began with the new year at Mela-Losar, Mela Chimmery-Gompa, Mela-Sheh-Shinba and celebrated Mela Hemis Gompa, these festivals flavoured life with mobility, music, dance, worship and contacts. In bitter cold, festivals are held and Chhung, a local liquor is used to warm up the body for dance and drama, Spring and Autumn have their respective festivals, where processions are taken out and masked dances showing the defeat of Devil. Effigies are burnt, prayers offered and monasteries sanctified with some mysterious practices known to the Lama priests.

In the outer Hill regions of Jammu there are a good number of temples and shrines. Here also festivals form an important part of life. In olden times Chiefs and land-lords financed the celebrations and people from surrounding hills assembled to offer prayers and benefited from the festival market display. With the opening of new roads, minor festivals, merged into bigger festivals, providing a market place for weeks. The spread of Buddhism in Kashmir may have weakened rigidity of rituals but as philosophy of Nirvana could not shatter the strength of ideals explained by Upnishadas. The influence exerted by a harmonious landscape on the new faith of Islam, which had lost much of its aggressive character, till it reached the hills of Himlayas, brought about a fusion in the quest of truth, where the Mosque and the temple faded before the real quest of Sufi mystics, seen in common places of worship at the Shah-Hamdan. Hari Parbat, Tsrar and other Holy places in Kashmir. An indigenous system of philosophy of Kashmir known as the doctrine of recognition was developed. Monastic Shiva philosophy, evolved in the Valley of Kashmir, in its beautiful, charming and enchanting environment, inspired thinkers to create and evolve a sufficiently interesting and alternative philosophy. Dryness of philosophy changed into sweetness in Kashmir. This inspired love and affection in human hearts. The philosophers of this land unlike those in other parts of the world discarded all painful torturing methods of seeking God and advocated the blissful methods of Rajyoga based on extreme love and devotion for the ultimate reality.

The natural beauty of Kashmir, has been inspiring poetry even in philosophers and in the philosophy expressed by them through the medium of logic. Kashmir Shaivism has been the result of infinitive relations brought about by an intensive meditation practicable by aspirants free from all physical and mental cares. Most of these persons have been ancient Kashmiris, who were protected from invaders by the high mountain walls by having stored all the necessities of life in their secluded homes in the long winter months. Such a conducive environment induced the deepest-philosophic insight possessed by philosophers like Somananda, Utpaldeva and Abhinavgupta Shaivites of Kashmir did not advocate path of Sanyas, but lived the life of happy and contented householders and have been pursuing both worldly and spiritual aims of life side by side. The common people of Jammu and kashmir and Ladakh have been immensely influenced b

beauty that lies hidden in the hills forests and mountains. The cultural landscape of this area had an interesting feature of festival bazaars, annual fairs and pilgrim journeys, representing a dynamic aspect of rural areas. Pilgrimage to Swami Amarnath in Summer, the pilgrimage to Harmukat Ganga, the ceremonies to dead at Muttan and monthly prayers at Tula Mula, Friday prayers at Tsrar, Hazratbal, the festival at Ladakh, pilgrimage to Vaishnodevi in Jammu are some of the instances to appreciate social life in its dynamic spirit. Last but not the least to this list may be added the contribution of sturdy Sikhs, who wherever, they settled, a seat of worship (Gurdwara) became the centre for religious and social activities. Their musical mode of worship attracted Hindus also. "Gurdwara Chhatti Padshahi" near 'Kathi Darwaza of Hari Parbat-Fort' is centre of Shabad Kirtan on all Sundays, Guru Purb and other holidays, when a good number of Sikh and Hindus come bare footed from far of distances in early morning and go back to their places after taking Prasad in the afternoon. It was for Hindus of Kashmiri Pandits that Guru Teghbahadur, sacrificed his life for preventing their annihilation at the hands of Aurangzeb, who was bent upon exterminating Hindu community. This is, perhaps the only example in the world, where a saint offered his head for the cause of humanity. But in spite of his exemplary sacrifice, Aurangzeb, did not stop at that but brutally murdered members of the Hindu community and did not spare even saints and sages of his own community at that time. The result was that the Mughal dynasty came to an abrupt end. In reaction to massarce of Hindus in Kashmir Sikhs took revenge and it was Hari Singh Nalwa, who pushed all Afghan and other Muslim invaders beyond Khyber pass. It was for a long time that people from North-East dared not attack and suppress the Indian Community. Similarly in North India it was Zoraver Singh, who also taught invaders a lesson and crushed them in their own area. In this process Sikhs dominated in North India and prevented attacks till the advent of Britishers.

Large town like Anantnag, Baramulla, Handwara, Sopore, Srinagar, Doda, Bhadrwah, Kishtwar, Riyasi, Poonch, Rajouri, Leh and Gilgit not only strengthened the ribs of communication but also expanded the activity of travel, trade and tourism centres. Many villages became glorified with religious centres. Recent history has shown that by and large the resolve to usher in a democratic and secular way of life for cultural developments is now a settled fact.

Garrison says, "For upward of two thousand years Kashmir has been the home of Sanskrit learning and from this small Valley have been issued the masterpieces of history, poetry, romance, fable and philosophy. "For centuries, Kashmir was the home of greatest scholars". According to Lawrence, "The Valley of Kashmir is the holy land of Hindus and I have rarely been in a Village which, cannot show some relic of antiquity". It is only during fourteenth century that dark clouds gathered on the Horizon of Kashmir with invasion of pathans. The gentle people of Kashmir, mostly Brahmins engaged in pursuit of mind and spirit.

Kashmir is known as Heaven on Earth. There are distinct seasons ever-changing and having their own colour. In spring, the Almond blossoms impart a scent to the air, multicoloured flowers and the songs of birds impart life and joy to the landscape. With approaching summer, paddy fields and luscious green gardens seen heading towards the ripening of cereals and fruits which is followed by a golden autumn and one can see red leaves of Chinars all over the landscape. Then comes the winter with its heavy snowfall which eeries everything under its white heavy cover. These changing moods of nature instill a feeling of renunciation of not the world but of worldliness, not of actions but desires, so

aptly observed by saintly poets of Kashmir. Throughout history, Kashmir, Jammu, Gilgit and Ladakh have had harmonious intercourse across its borders with China, Russia and Turkistan on the North and China and Tibet on the East. The villages, whatever their form added their slender service and material to the mainstream of trade and travel in the Valley. However, economic self–sufficiency resulted in contentment providing sufficient scope for intellectual activity. It was natural that art and skill now seen in exquisite designs of art and craft attained excellence in printing leather, nara making, wooden implements, coarse woolen blankets, clothes, walnut wooden goods, gabbas and other woollen goods, building stones, papier machie, silverware, imitation Jewellery, embroidery, brass utensils, namdas, pashmina wooll garments and the like. The village has thus been the unit of the economic and social activity and importance was given to the villagers close to the administrative centres where the surrounding area formed the field of the service. Kashmir has special environment and natural setting for growth of fruit trees such as apple, pear, plums, almonds and the world renowned saffron. Perhaps this is the only place in the world where nature has expressed itself in fullest measure and in a striking way-thus making everything of Kashmir peculiar and different in beauty, colour and taste from rest of the world. Mughal kings used to spend their Summer in Kashmir making it Summer Capital of India. There were more than eighty beautiful pleasure gardens all round Dal Lake, Manasbal Lake and Wular Lake, even now many places in Kashmir, can be located by the name of the Gardens.

That all Kashmiris share a common folklore and composite culture is inherent. Besides having common food habits, common dress and common folk beliefs, they also have common places of adoration Lal Ded and Nund Rishi, are pillars of Rishi Cult and both these spiritual luminaries are held in high esteem by all sections of Kashmiri society. This mystic school is the confluence of all that is best in Hinduism, Islam and Buddhism, where Nund Rishi is Alamdar-i-Kashmir to Muslims, Hindus call him Sahaj Anand, that is self born bliss. People of all faiths throng his shrine and pay their homage to the great saint. He is the Wishing Tree of Kashmiris. Nund Rishi was the embodiment of piety, compassion, non-violence and equality of men. In him two famous Vedic Rishi Schools, form one whole. He lived on dry vegetables and in the last phase of life sustained on water alone. His disciples lived a life of celibacy, non-violence and non-injury. They worked for the welfare of the common man and are considred to be most respectable people of society. There are good number of Rishi Shrines, not only in Kashmir but also in Kishtwar area of Jammu province.

"Rishi Style of Architecture is a feat of wood work of Kashmir carpenter." This style is known as Eastern Java type Pagoda and Parihaspura style in the history of Architecture. This Buddhist monastery style was later on adopted for temples and now is a living style in the form of revered Rishi Shrine of Kashmir. Cooking of meat is prohibited around the shrines of Rishi Sahib (Rishi Mol) in Anantnag, Batmalloo in Srinagar and Parnain in Baramulla. Kashmiri mystic poetry is a precious part of Kashmir literature. It is a blend of Vedanta, Trika and Islamic mysticism. Sufi poetry though mostly realm of Muslim mystics has used a terminology of Hindu Shastra's in such a masterly style that a particular portion of this poetry is known as shastra. While first Bhajan in Kashmiri has been written by a Muslim poet Shah Gafur, it is said that Hindu poets such as Anand Ram and Sat Ram have composed Natts of merit.

All Kashmiris share a common treasure of folk songs which are recited and sung on proper

occasions. The cradle songs, pastoral songs, songs of the seasons dance, nursery rhymes and other folk songs are the collective expressions of feelings. The entire terminology of marriage in Hindus and Muslims is identical except the terms lagan and Nikah. Chhakri, Rov and Hikat enhance the grace festivity of every marriage though these songs are sung without any musical instruments.

During the early part of this century, Christian missionaries introduced modern type of education along with the introduction of allopathic treatment of diseases in Kashmir. Small Hospitals were opened in Srinagar, Baramullah etc, which helped in checking many epidemics like cholera etc. Maharaja Hari Singh had introduced compulsory education for all with free supply of books and other required things. Free education for boys and girls was introduced upto college level for the poor section of the society.

Legislative reforms, higher education and voting rights were inroduced much before the independence of India. Unluckily at the time of partition of the country, invaders from Pakistan started burning of houses, killing ruthlessly men and women of all castes and creeds, plundering and destroying temples and other places of worship. They orgainsed raids on treasuries, hospitals, schools marketplaces and houses of common man, shedding blood all round like mad dogs. It was in this process that many of these Christian Hospitals, Schools and Churches were destroyed. Many women nurses were brutally raped and murdered. Thereafter, Christian missionaries were not enthusiastic to reorganise and establish Hospitals, Churches, Schools and Institutions of higher education in this area.

For the last six hundred years people of this area mostly Hindus or Buddhists were mercilessly butchered by all the invaders from Northwestern side of the then Indai. There was a time when only eleven families of Kashmiri Pandits were left in Kashmir and they passed their days incognito in distant villages. It is also said that any Hindu who did not agree to conversion to Muslim faith was cut down to pieces. There is a big Island in Dal Lake which has come up where ashes of sacred threads and murdered Hindus were thrown in and this place is known as Bat-Mazar (Grave-yard of Kashmiri Hindus). Women folk of these Hindus were paraded naked to humiliate them while crying and weeping on the dead bodies of their menfolk. Perhaps there is no such example of brutal atrocities committed on any community anywhere in the world during these last 600 years. It was only during the Dogra reign that some of these temples and places of pilgrimage were restored and Kashmiri Hindus started living peacefully to some extent. In August 1947 Pakistan forces and Afghan terrorists started repeating the atrocities that their forefathers had committed in this area. Even now to this day, these mercenaries from so called Muslim countries have not only butchered non-Muslims but they have not spared men and wornen of their own faith which they profess to be the only true followers of their Islamic God.

It is high time that the countries who have been rendering help by way of selling arms and ammunition and other armaments of the warfare to Pakistan to restrain themselves from doing so. They should understand that these actions and other help to such countries will boomerang on them as well because in reality these fanatics have no religion but religion of destruction and death. As both India and Pakistan have nuclear weapons and Kashmir being at the head of Pakistan as well and the origin of all the main rivers of India and Pakistan is a place of crucial importance. Any explosion in this area will lead to contamination of all the major rivers and render the whole of North India and Pakistan just a wasteland.

It is high time the UN took a stand with

regards to Jammu and Kashmir and declared it an international heritage area. All religious followers are inhabiting this part of India which was once considered to be the Paradise on Earth. Let them restore this status back to Jammu and Kashmir which Nature had bestowed on it for thousands of centuries till human hand destroyed it in recent times. Though it is not possible to assess the harm and damage done by mercenaries from many Muslim countries including Pakistan, lakhs of people have shifted from this place and are refugees in their own country. Hundreds of house have been burnt down, Schools, Hospitals, old and new temples and even many of the Muslim holy places have been damaged. Imagine the brutality of the attackers who in Wondhama after asking for food from a house killed all the people who served them well and snatched a child of one and a half years from the breast of his mother and inserted twenty eight bullets into his body. Atrocities committed by these invaders for the last ten years are innumerable and inhuman. They killed women by sawing them into two and throwing them into drains. These people had no guts to face the armed men but acted like thieves and dacoits by killing mercilessly during the dark nights, attacking buses and killing travellers of a particular community. For the last ten years now people are not at all assured of any peace. No one can say how and what stand will be taken by the countries who have been funding and supplying arms and ammunition to Pakistan. In fact, UN should have taken an early action and dissuaded all these countries not to escalate the proxy war any longer. UN should take steps to rehabilitate all the migrant people in different areas of Jammu and Kashmir and provide them with Schools, Hospitals and all other necessities. All the temples and religious places should be repaired and whenever possible reconstructed and beautified by fresh plantation and environment development. This immediate task should be undertaken by the UN at an early date. And the whole area be declared Universal heritage area and no country should have the courage to inflict such action on the people of Jammu and Kashmir.

If UNO fails to do such arrangements, all third world countries should meet and form their own non-aligned centre in Delhi with Nelson Mandela as their first president and carry out non-violent struggle against Armed and Nuclear power countries, so that they start behaving with other countries in a human non violent way and give the world a new direction of peace prosperity and progress.

C-48, PAMPOSH ENCLAVE
N. DELHI-110048

"DO IT NOW"

If you have hard work to do,
Do it now,
Today the skies are clear and blue,
Tomorrow clouds may come in view.
Yesterday is not for you
Do it now.
If you have some kind words to say,
Say them Now,
Tomorrow may not come your way,
Do a kindness while you may
Loved ones will not alway stay;
Say them Now.
If you have a Smile to show,
show it now,
Make hearts happy, roses grow,
Let the friends around you know
The love you have before they go;
Show it Now.
Dear friends,

If you have missed an opportunity in the past, don't lose your heart. And it is unwise to wait for the future to do anything beco'z future cannot be trusted. Now is the time to act. Only now is yours. Seize it and makes full use of it.

Sunil Koul
31–Lower Laxmi Nagar, Sarwal.

THE ORIGIN OF ARYANS

— (By Dr. Prem Nath Sathu)

Our school and college text books on History, mention that the Aryans have come from outside and settled in India. Some historians trace their origin in Central Asia; others consider them offshoots of the Persian civilization, and still others associate them with the Greeks and Germans.

R.J. UNSTEAD, the author of 'A History of the world' published in 1984 by Book club Associates, London, writes that the Aryans were the invaders who came from the 'Steppes of Asia', and entered India with the help of swift horse-drawn chariots, quickly defeating the people who lived in the Indus valley. According to him, the Aryans were related to the Indo-Europeans who had settled in Asia Minor, Persia and Greece.

While one may agree about the relationship based on common traits and almost similar value systems, between the early Aryans of India, and the Indo-Europeans who settled in Asia Minor, Persia and Greece, to consider Aryans as the outsiders, and invaders in India, does not bear any testimony or conclusive proof.

In my earlier article on **"WHITHER ANCIENT INDIAN CIVILIZATION"**, I have brought out one important point viz. : the findings during the excavations of the Indus valley civilization reveal a marked relationship between the Summerians of Mesopotamia and the Aryans of India, which are equally matched by the vivid description in the Indian Epics like Mahabharata, and the Puranas like Shrimad Bhagvatam. Since the modern researchers have agreed to accept these books as the authentic record of a period prior to 3000 BC, it would be appropriate to trace the origin of Aryans; their way of life, and their exploits in the form of further movement to other lands, from all available data.

ANALYSIS OF THE WORD ARYAN

In the Vedic Sutras, the word Aryan refers to people who are spiritually oriented, civilized and of noble character, or people belonging to higher value system. During the Mahabharata war, when **Arjuna** told **Lord Krishna** that he would NOT fight his opponents - Kauravas in the battle, the latter chastised him in the following words :-

"*Kutas tva kasmalamidam*

Visame samupasthitam

Anarya-justam asvargyam

Akirti-karma Arjuna"

- (Bhagwad Gita 2.2)

"Whence is this perilous condition come upon thee; this dejection, **un-Aryan like** heaven excluding, disgraceful, O Arjuna ?"

Here Lord Krishna characterizes Arjuna's behaviour as **Un-Aryan,** because the Aryans were 'extremely sensitive to higher calls of life, righteousness and nobility, both in thought and action.' Mahabharata war was fought over 5000 years ago, when Aryan culture was still in ascendancy, and an accepted way of life. It could by no stretch of imagination be construed as an alien culture by the Indians.

The linguists relate the word Aryan to the word **Harijana** (pronounced as HARIYANA), which means 'related to God'. [No wonder, Gandhi ji named the so-called 'Untouchables' as Harijans].

NEW LIGHT ON THE ARYANS

If we consider Mahabharata, Bhagvatam and other Vedic books as the authentic records of the Vedic India (as has been accepted by modern historians), the problem of 'who is who, and what is what', about the Aryans, would be amply clear.

In this connection, it may be worthwhile to give the genealogy of one of the Vedic Kings of India - namely, King **Yayati**. He had two wives - **Devayani** and **Sarmistha**. From **Devayani**, he had two sons- **Yadu**, the founder of **Yadu Dynasty,** whose off spring came to be called as **Yadavas**, and **Turvasu**, who eventually, became the founder of **Yavanas** or **Turks**, and established the Turk Dynasty, which in course of time, neglected the norms and values of the Aryan life. One of the Yavana Kings was an allay of King Duryodhana, in the Mahabharata war. Another Yavana, known as **Kala Yavana**, had an encounter with (Lord) Krishna, during the migration of Yadavas from Mathura to Dwarka, and was killed on the hills of Machukunda.

From the other queen **Sarmistha**, Yayati had three sons. His one son was **'Druhya'**, who founded the **Bhoja Dynasty**, one of the important Bhoja Kings being Raja Bhoja. The second son named **'Puru'** started the **'PAURAVA DYNASTY'**, which got settled along the River Saraswati (now dried up), and the River Ravi. The third son **'Anu'**, and his progeny, did not conform to the Aryan values, and eventually, started a new dynasty viz. : **Mleccha Dynasty**, which is the present Greek Dynasty.

In the Adi-Parva (174.38) of the Mahabharata, there is a vivid description of the province **Pulinda** (modern Greece) which was conquered by **Bhimsena** and **Sahadeva,** two of the 'Pandava brothers', when the descendants of King 'Anu' were the rulers. Similarly, the Sabha Parva and the Bhisma Parva of the Mahabharata, mention about another province of **'Abhira'** situated in Sindh (Now province of Pakistan), on the banks of River Saraswati. Abhira Kings have been the ancestors of the Ghazni and Ghori Muslim Chieftains, who were the invaders to India, after the Greek chief Alexander's adventure in India. Even Alexander, owed his ancestry to King Anu, son of King Yayati.

Apart form the above, the Aryan influence had spread to many other lands. Out of them, the most important are **HUNAS** (part of Germany and Russia), **KHASA-ADAYA** (Mongolia). [Khasa implies less or no hair on the face]. The following verse from Shrimad Bhagwatam will make it clear :—

"Kirata - Hunandhra - Pulinda - Pulkasa
Abhira - Sumbha Yavanah Khasa dayah
Ye'nye ca papa yad - apasrayasrayah
Sadhyanti tasmai prabha Vishnave namah."

- (Srimad Bhagvatam 2.4.18)

Srila Prabhupada translates the above verse as under :-

"Kirtata, Huna, Andhra, Pulinda, Pulkasa, Abhira, Sumbha, Yavana and Khasa races, and even others, who are addicted to

sinful acts, can be purified by taking shelter of the devotees of the Lord. Due to His being the Supreme Power, I beg to offer my obeisances unto Him."

This is how Sukadeva Goswami (son of Veda Vyasa), instructs Maharaja Pariksit, during his discourse in Naimis aranga Forest. The provinces like Pulinda Abhira, Yavana etc. have been identified in the works of Indian writers like Srila Prabhupada, and the Western/American researchers like Stephen Knapp.

REASONS FOR ARYAN EXPANSION

In Vedic times, the different parts of the Earth, were sparsely populated, and there was further need for exploring the earth, and finding new places for habitation. There was, however, another compelling reason for those people including the princes, who had not stuck to the Aryan way of life. That was because of the crusade of **Lord Parushurama** against those kings and their subjects, who had taken to sinful acts, and gone away from the high principles of Aryan life and culture. A good number of them got killed in the fierce war, and many, out of fear, left India, and hid themselves in various unknown and known areas like Caucasian Hills between the Black and the Caspian seas. It is mentioned that during the region of Maharaja Yudhisthira, many of these areas formed parts of the Bharat Varsha.

ARYAN LINKS WITH OTHER CULTURES

V.Gordon Childe, in this book "**The Aryans**", mentions that there is clear evidence of Aryan influence in the Upper regions of the Euphrates, in and about 1400 BC. The cities in this region were quite similar to the cities existing in Indo-Gangetic plains. Dr. Hall, in his book, "Ancient History of Near East", mentions that there is a close 'anthropological resemblance between the Dravadians of India and the Summerians of Mesopotamia, which suggests that the group of people called Summerians, actually came from India.'

Arthur Edward Waite associates The Holy 'KABBALAH'(of Jews) with the Indian sage **Kapila Muni**, who has established the original **Sankhya - Yoga** philosophy. Some historians also consider that there is a close relationship between the Vedic and the **Jewish** mystical symbols. In 1907, **Hugo Wincklea**, identified that apart from ten Babylonian and four Mitannnian gods, four Vedic gods (Indira, Varuna, Mitra (sun) and Aswani Kumar (twins) were invoked as witnesses to a Treaty signed in 1360 BC between the kings of Mitanni and Hittites. There are also tablets at Tell-el-Amarna, that mention about Aryan princes in Syria and Palestine.

There have been close links between Aryans and Iranians. V. Gordon Childes, in his book 'The Aryans', mentions the close linguistic resemblance found in the Sanskrit of Rig Veda, and the **Iranian** in the Gathas of Zoroaster and Darius. Both the Aryans and the Iranians worship the same deities viz. : Mitra (sun), Indira, Varuna, Agni and so on. Both shared the 'Soma Ritual' Herman Kulke in his book, "The History of India", explains that Iran or Ariana means, "The Aryans". That is why the late King of Iran, had assumed the title of "Arya Mehar".

Aryan culture too has close links with the **Egyptian** culture. Egyptians have also

their temples of worship. Osiris is depicted in black, like **Lord Krishna**. Their paintings of snakes show round disks on their heads, similar to **Lord Sheshnag** supporting all the planets. Like Aryans, they accept soul as eternal. They worship the Sun God, and call it Ra (derived from Ravi), Horu (Greek Horus) derived from Hari, and Nar Heru derived from Nar Hari - another name for Lord Vishnu. Research scholars/writers like **Stephen Knapp**, have made a thorough investigation in the Vedic thought and answers to the Mysteries of life. According to him, King IKSHAVAKU, mentioned in Mahabharata (and Gita, IV. 1), became God Osiris in Egypt, Asaru in Summerian, Asar of Asir in Egyptian, and ultimately OSIRIS." Similarly, the Greek God MITHRA, is the Vedic MITRA (name of Sun god), and HARI (name of Vishnu) is linguistically related to the name Eli and Elohim, which is a plural form of Eli - as the representative of the Supreme Deity.

The Greek God Hermes, used to be worshipped as phallus on a flat stone, anointed with oil like the '**Shiv Linga**'. Though Islam forbids Idol-worship, research scholars who have visited Mecca, say that their most sacred place of pilgrimage has a phallus, (Sang-i-Asvad) - a Shiv Linga lying horizontally. These are the traces of the Vedic (Aryan) culture, spread all over the world.

As regards the countries of the East, and particularly, South-East Asia, initially the Vedic (Aryan) influence, and later the Buddhist influence had loomed large. Their culture viz. their writing, art, architecture, sculpture and even the traditional dress has a close similarity with that of India. In **Ancient Mexico**, the worship of the Sun God was common. One of the types of Vedic (Aryan) meditation is called Dhyana; the Chinese call it Ch'an. The Japanese changed it to Jhana and eventually to Zen. Coming to meditation techniques, the Kabbalah of Jews, Hesychasm of early Christians, Zikr of Sufi Muslims, and Zen of Japanese are all adaptations of different forms of meditation prevalent in Arya-varta i.e. India.

CONCLUSION

The above exposition clearly reveals that the Ancient Vedic Thought has resulted in a highly evolved value system and a unique culture in the country. This has been known as the Aryan culture. Aryan culture is not racial in character. It never pertained to a particular race or country, but to those who endeavoured to practice the Aryan values based on the Ancient Vedic teachings. Therefore, anyone can be considered an Aryan if he follows the tenets of the Vedic Philosophy. Those who do not wish to follow it would, ipso facto, be Non-Aryans.

There is a misunderstanding about the Vedic Religion (known as the Hindu religion), practiced by the early Aryans, in India i.e. Bharat Varsha. It was called **SANATANA DHARMA**, which was considered to be 'a way of life, to hold the society together in an orderly manner, and to give all its constituents full scope for growth according to their ability'.

The words Sanatana Dharma, imply a continuous process of search for truth, which has neither any beginning, nor an end. This Dharma, has neither any particular author, or a particular founder. It is purely based on the Vedas, which are considered as the

Revealed, Absolute and **Unchanging Truths**. Yes, there have been several authors known as THE SEERS, who in the process of their search for the Absolute Truth, have attained enlightenment, which has enabled them to reveal in their hymns, thoughts on The Absolute Reality. All of them have come to the conclusion, that the '**Supreme Energy**' is ONE, and the entire Universe is only its manifestation. The so-called word 'Hindu', is the name given to Aryans, by the outside invaders, who called them 'Sindhus' or 'Indus', which eventually, became Hindus, and the Sanatana Dharma became Hindu religion.

The Aryan cultural and spiritual values, have no tinge of bigotism or fundamentalism, and even during the last hundred years or more, the Indian sages and scholars, like **Swami Ram Tirtha, Smami Vivekananda, Swami Muktananda, Swami Chinmayananda, J. Krishna Murti, Osho** and **Srila Prabhupada**, and a host of others, have brought to light Vedas and Vedantic Thought, before the people of the world, without making even a remote effort for proselytization or coercion to accept their philosophy. Even a large number of outsiders have been influenced by the Universal Teachings of **Sri Aurobindo** and **Sri Satya Sai Baba.**

Of course, one can accept the Vedic Thought, without changing his religion. Aryan culture and Aryan thought is synonymous with the Vedic culture and the Vedic thought. If the Vedas are the most ancient, so are the Aryans, of India, as they were the first to follow the Vedic tenets, and are a part and parcel of the Vedic culture.

Those Aryans who did not accept the Vedic view of life, thought it better to spread out in other lands like Asia Minor, Iran and Greece. In recent times, a number of people from America, Europe and other places have begun to follow the Vedic tenets, (part of Aryan culture), within the framework of their own faith or religion.

[Courtesy Kashir Samachar, Delhi]

Letter to President

Dear Shri Khosa Sahib,

Namaskar.

I have learnt from a 'Press Release' to be published in NAAD tht you have been unanimously elected as President of Kashmiri Pandit Sabha, Jammu for the third term for a period of 3 years (2000-2003). I congratulate you on your brilliant success. This is due to your good work done for the community and your contribution as a great social worker towards the general public irrespective of caste, creed or colour.

Your devotion to the social service of the community is a guideline for people like me.

With regards,

Yours sincerely,

J.N.Kaul

(President)

Reproduced for information and guidance of Students desirous admission in professional colleges

सत्यमेव जयते

महाराज कृष्ण काव

Maharaj Krishen Kaw

Tel. : 3386451

Fax.: 3385807

सचिव

भारत सरकार

मानव संसाधन विकास मंत्रालय

शिक्षा विभाग

नई दिल्ली – 110 001

SECRETARY

Government of India

Ministry of Human Resource Development

Department of Education

New Delhi-110 001

D.O. No. F. 10-1/96-Desk (U)

May, 6, 2000

Dear

1. The hardships being faced by the Kashmiri migrants and the need to provide them assistance in the matter of admission to educational institutions in other parts of the country has been engaging the attention of this Ministry for quite some time.

2. On the advice of this Ministry, institutions such as KVS, Central Universities and several State Governments have been providing some concessions. However, it has been felt that these measures have not been adequate.

3. Through this letter, I seek your personal intervention in the matter to ensure that adequate concessions are granted to mitigate the problems of the Kashmiri migrants relating to admissions in educational institutions. Specifically, the following concessions may be extended for admissions in schools and Under Graduate/Post Graduate Programmes in Universities for the wards of Kashmiris displaced from their homes :

- Extension in date of admission (by about 30 days)
- Relaxation in cut off percentage (subject to minimum eligibility requirements) (upto 10%)
- Increase in intake capacity (upto 10%)

4. The State Governments may also positively consider provision of reservation for at least one seat in the merit quota in technical/professional institutions for the Kashmiri migrant students. The state of Maharashtra and Madhya Pradesh have already taken a lead in this. Besides this, waiving of domicile requirement and facilitation of migration in second and subsequent years in higher education courses will also go a long way in providing some relief to this community.

5. I shall highly appreciate if concessions as suggested above are extended to the young girls and boys who have been uprooted from their homes in the Kashmir Valley and the Ministry of Human Resource Development is kept informed of the measures being taken.

With kind regards.

Yours sincerely,

Sd/-

(Maharaj Krishen Kaw)

1. Secretary (Hr. Edn.) and Secy. (Tech. Edn.) of all States/UTs.
2. VCs of all Central and State Universities

Copy for necessary action to :

1. Secretary (Health), Government of India for extending similar benefits in respect of medical and other admissions.
2. Secretary, Deptt. of Agricultural Research & Education, Ministry of Agriculture, Krishi Bhawan, New Delhi, for extending similar benefits in respect of Agriculture Universities.
3. Medical Council of India
4. ICAR

Sd/-

(Maharaj Krishen Kaw)

Copy for information to :

1. Ministry of Home Affairs (Attn : Shri. T.R. Kakkar, Special Secretary)
2. Resident Commissioner, Govt. of J&K, New Delhi
3. Chairman, UGC
4. ICAR

Sd/-

(Maharaj Krishen Kaw)

Copy to :

1. Shri C.L. Gadoo, President, Kashmiri Samiti (Delhi), Kashmir Bhavan, Amar Colony, Lajpat Nagar-IV, New Delhi : 110 024.
2. President, All India Kashmiri Samaj, D-90, Saorjini Nagar, New Delhi : 110 023.

Sd/-

(Maharaj Krishen Kaw)

शक्ति उपासना : परम्परा और प्रयोजन

– डॉ० ओमप्रकाश पाण्डेय

भारत ही नहीं, विश्व के विभिन्न देशों की धार्मिक परम्पराओं में, अत्यन्त प्राचीनकाल से ही, किसी न किसी रूप में शक्ति उपासना प्रचलित रही है। यहां तक कि, अरब की जिस धरती पर इस्लाम का आविर्भाव हुआ, वहां भी पूर्ण ईस्लामीकरण तक अनेक देवियों की पूजा होती थी। यूनानी देवशास्त्र में तो बहुविध शक्तियों की अधिष्ठात्री देवियों की अवधारणा विद्यमान है।

भारत में ऋग्वैदिक काल से ही श्री, सरस्वती, उषस् और वाक् प्रभृति देवियों की आराधना होती रही है। आगम (तन्त्र)–परम्परा में इसका विशेष विस्तार हुआ। वहां बहुविध प्रयोजनों के अनुरूप दस महाविद्याओं–तारा, काली, सरस्वती, छिन्नमस्ता, पीताम्बरा (बगलामुखी) और धूमावती प्रभृति की उपासना का विधान दिखलाई देता है। 'विद्या' शब्द अपने अन्य अनेक अर्थों के साथ प्रकृत सन्दर्भ में, वस्तुत: उपासना–प्रणाली का वाचक है। उपनिषदों में, विशेष रूप से छन्दोग्य उपनिषद में, जहाँ मधुविद्या, वैश्वानरविद्या इत्यादि का निरूपण हुआ है, वहां भी यह विभिन्न उपासना–प्रणालियों का ही द्योतक है। 'विद्या' या 'महाविद्या' शब्द शक्ति–उपासना के उस प्रयोजन को भी स्पष्ट कर देता है, जिसके अनुसार मोहरूप भ्रम का विनाश और विवेक ज्ञान की उपलब्धि ही साधक का परम अभीष्ट है।

उपयुक्त दस महाविद्याओं में से महाकाली, महालक्ष्मी और महासरस्वती की पूजा सात्विक कारणों से विशेष लोकप्रिय हुई। बगलामुखी और श्मशान विहारिणी भगवती धूमावती की उपासना के मूल शत्रु-विनाश, वाद–जय और मुकदमें में जीत प्रभृति ऐसी अभीप्साएं भी निहित हैं, जो आपातत: सात्विक नहीं प्रतीत होती। जबकि सुखी–समृद्ध जीवन की प्राप्ति, अपने और सबके कष्टों का अपनयन तथा राग–द्वेष के निवारण की आकांक्षा सामान्य गृहस्थों के लिए स्वाभाविक ही है। यों, दुर्गा सप्तशती में शत्रु विनाश के लिए भी भगवती से प्रार्थना की गई है, लेकिन वह रूप, यश और जय प्राप्ति के अनन्तर ही है।

इसी कारण दुर्गा सप्तशती में इन्हीं तीन चरित्रों-महाकाली, महालक्ष्मी और महासरस्वती की अवतारणा की गई है। यह कथा मार्कण्डेय पुराण के साथ ही वामन पुराण में भी प्राप्त होती है, लेकिन विशेष लोकप्रियता मार्कण्डेय पुराण की प्रस्तुति को ही प्राप्त हुई। प्रथम तीन अध्यायों के अनन्तर पद्मावती, भुवनेशी, दर्मा, शिवा, भवानी और अर्धाम्यिकेश विग्रह के ध्यान–श्लोक भी प्राप्त होते हैं, लेकिन इन सभी का समावेश उपर्युक्त तीनों चरित्रों में ही हो जाता है। सभी योगों से समन्वित माताओं के रूप में वृषारूढ़ा माहेश्वरी, पद्मासना लक्ष्मी, हंससमारूढ़ा, ब्राह्मी, ऐन्द्री और गरुड़ासना वैष्णवी के उल्लेख से सभी सम्प्रदायों में मान्य शक्तिरूपों की एकत्र अवतारणा हो गई है। 'दुर्ग' संज्ञक दैत्य का विनाश करने के कारण भगवती का 'दुर्गा' नाम प्रचलित हुआ।

'दुर्गा सप्तशती' में ऋषि छन्द, देवता और विनियोग निरूपण के माध्यम से शक्ति उपासना की वैदिक परम्परा की ओर इंगित किया गया है। सप्तशती के वर्तमान कलेवर में यद्यपि गायत्री, उष्णिक आदि वैदिक छन्दों की प्राप्ति नहीं होती, तथापि प्रत्येक अध्याय के आराम्भ में इन वैदिक छन्दों के उल्लेख का प्रयोजन वैदिक परम्परा का अनुवर्तन ही है। यों भी, वैदिक छन्दों से ही लौकिक

छन्दों का विकास हुआ है।

सप्तशती में कथा की प्रस्तुति अत्यन्त मनोवैज्ञानिक रीति से हुई है। सर्वप्रथम हमारी भेंट राजा सुरथ से होती है। विश्वासघाती मंन्त्रियों के षड्यन्त्र से उनका राज्य शत्रुओं के अधीन हो गया है। शिकार खेलने के बहाने किसी प्रकार वे अपने राज्य से निकलकर बन चले जाते हैं, किन्तु वहां पर भी मानसिक चिन्तायें उनका साथ नहीं छोड़तीं। वन के सुरम्य वातावरण में भी वे अपने नगर और नागरिकों, सदामद हाथी और कष्टपूर्वक संचित कोष के विषय में ही सोचते रहते हैं। इसी बीच उनकी भेंट समाधि नामक एक व्यापारी से होती है, जो उन्हीं की तरह स्वजनों के छल का शिकार हुआ है। धन के लोभ से पत्नियों और पुत्रों के द्वारा घर से निकाले जाने पर भी समाधि घरवालों की ही चिन्ता में घुला जा रहा है। दोनों मिलकर, पास में ही स्थित मेधा ऋषि के आश्रम में जाते हैं। राजा सुरथ अपनी और समाधि की समस्या ऋषि के सम्मुख रखकर पूछते हैं-जिन लोगों ने उन दोनों के साथ छलन-प्रवंचना की है, उन्हीं के प्रति उनका मन स्नेहातुर क्यों है? विवेकी व्यक्ति का मन भी क्यों मोहग्रस्त हो जाता है?

इसी पूर्वपीठिका के माध्यम से शक्ति-उपासना पर प्रकाश डाला गया है। राज सुरथ और व्यापारी समाधि को समझाते हुए मेधो ऋषि का कथन है कि भगवान् की महामाया ज्ञानियों के चित्र को भी बलपूर्वक खींचकर मोह में डाल देती है। इसी परम शक्तिशालिनी माया के प्रसन्न हो जाने पर मोह से हमारा छुटकारा हो जाता है। यह दृष्यमान जगत इसी महामाया का स्वरूप है। यद्यपि यह नित्य है, लेकिन देवों का कार्य करने के लिए जब-तब इसका अपेक्षिक आविर्भाव होता है। महामाया के सम्मोहन से ही विष्णु ने मधु और कैटभ नामक दैत्यों का संहार किया था।

महिषसुर जब देवों को पराजित कर स्वयं इन्द्र बन गया तो उसके अत्याचारों से दुःखी देवताओं ने ब्रह्म, व विष्णु और शिव से प्रार्थना की। इन त्रिदेवों के शरीरों से निकले तेजः पुंजों के सम्मिलन से जिस शक्ति का आविर्भाव हुआ, उसे सभी देवों ने वस्त्र-शस्त्र और आभूषण प्रदान किये। इन प्रसंग में प्राप्त विवरण से स्पष्ट है कि शक्ति का यह प्रकटीकरण देवताओं की एकता, संगठन और पारस्परिक सहयोग की भावना पर भी बलाघात दिखलाई देता है। विभिन्न देवों के संगठन से प्रादुर्भूत इसी शक्ति ने महिषासुर, रक्तबीज, चण्ड-मुण्ड तथा शुम्भ और निशुम्भ प्रभृत्ति दुर्दान्त दैत्यों का विनाश किया।

भगवती महाशक्ति के विलक्षण स्वरूप का सप्तशती में जिस प्रकार प्रतिपादन हुआ है; उससे शक्ति जीवन-दर्शन की अभिव्यक्ति भी स्वतः हो गयी है। शक्ति का उपासक जीवन और जगत को यथातथ्य रूप में (जो कुछ जैसा है-) देखता है और स्वीकार करता है। शिव और सुन्दर यदि भगवती के स्वरूप में सम्मिहित है जो अशिव और असुन्दर भी उन्हीं के रूप हैं। पुणयात्माओं के साथ ही पापियों के यहां भी उनका निवास है। कहीं वे लक्ष्मीस्वरूपा हैं तो कहीं दरिद्रता के रूप में। चेतना, बुद्धि, शक्ति, क्षमा लज्जा, शान्ति, श्रद्धा, कान्ति, लक्ष्मी, स्मृति, दया और सन्तुष्टि रूप में तो उन्हें नमन किया ही गया है, क्षुधा, तृष्णा और शान्ति के रूप में भी उन्हें स्थित मानकर बारम्बार प्रणाम किया गया है। उनके स्वरूप में समाज के सभी व्यक्तियों और भावों को समेटने की चेष्टा परिलक्षित होती है। इसीलिए शक्ति का उपासक किसी से घृणा नहीं करता। सृष्टि के कण-कण में वही भगवती के स्वरूप का साक्षात्कार करते हुए उनसे प्रार्थना करता है कि वह उसे सन्मार्ग दिखलाएं-'पन्थानं सुपथा दक्षेत।' स्मरण करने पर वे शुभ बुद्धि प्रदान करती हुई। धर्मसम्मत कार्य करने की प्रेरणा प्रदान करती हैं समर-भूमि में निष्ठुरता का प्रदर्शन करने पर भी उनके हृदय में दया और कृपा ही है। समस्त ज्ञान-विज्ञान उन्हीं का प्रतिपादन करते हैं और सभी उपासना-प्रणालियां उन्हीं की आराधना में प्रवृत्त हैं-

'विद्याः समस्तास्तव देवि भूताः।'

नारी समाज के प्रति सद्भावना के जागरण में शक्ति-उपासना का विशिष्ट योगदान रहा है। शक्ति चिन्तन के अनुसार विश्व की समस्त स्त्रियां भगवती का स्वरूप ही तो है-

''स्त्रियः समस्तः सकला जगत्सु।''

किसी भी स्त्री के प्रति अनुचित व्यवहार करना स्वयं भगवती का अनादर है। कुमारी कन्याओं के पूजन और भोज के माध्यम से भी, बाल्यकाल से ही बालकों के हृदय में नारी-सम्मान की भावना के विकास का प्रयत्न किया गया है। अन्त में मेधा ऋषि, राजा सुरथ और समाधि वैश्य को समझाते है कि सबको सम्मोहित करने वाली इन्हीं भगवती की आराधना में भौतिक एवं स्वर्गिक सुखों के साथ ही मोक्ष की प्राप्ति भी होती है। शरद ऋतु में इनकी आराधना का विशेष महत्व है। इस दृष्टि से अष्टमी, चतुर्दशी और नवमी की तिथियां अधिक प्रशस्त हैं। ऋषि की प्रेरणा से राजा सुरथ और समाधि वैश्य ने सभी प्रकार के कष्ट स्वेच्छापूर्वक सहते हुए सुदीर्घकाल तक देवी की आराधना की, जिसके फलस्वरूप सुरथ को तो अपना खोया हुआ राज्य प्राप्त हुआ और समाधि को अनाशक्ति का ज्ञान। यही सुरथ आगे सावर्णिक मनु बने। सप्तशती के युद्ध विवरण भी अत्यंत रोमांचक हैं। विदेशी आक्रमणकारियों, धर्म-द्वेषियों और आततायियों के विरुद्ध भारतीय समाज के तेज, स्वाभिमान, संघर्षशीलता और युयुत्सा की अग्नि को प्रदीप्त करने में इनकी महत्वपूर्ण भूमिका रही है। वर्षा के अनन्तर शरद युद्धाभियानों की ऋतु है। नौ दिनों की शक्ति समाराधना से प्राप्त उत्साह के बल पर विजयादशमी के दिन प्रस्थान करते थे।

निष्कर्ष यह कि दुर्गा पूजा की यह परम्परा, जिसका संबर्द्धन सप्तशती के माध्यम से हुआ, व्यक्ति और समाज दोनों के ही जीवन में एकता, संगठन, नारी सम्मान, सामाजिक सौमनस्य और सुरक्षा की भावना सुदीर्घकाल तक संचारित करती रही है। आवश्यकता है कि आज दुर्गा पूजा में, स्थान और काल के प्रभाव से जो कुछ विकृतियां आ गई हैं, उनका निराकरण कर, उपर्युक्त गुणों पर बल दिया जाये।

दो कविताएं

बिशन हमदर्द

(1)

राम कसम इस महंगाई ने यह हालत कर डाली!
होटल का बिल बड़ा हो गया छोटी रह गई थाली!!
जब से उनका ब्याह हुआ है तब से हालत यह है!
बड़ी बहन से बड़ी हो गई सबसे छोटी साली!!
कल बच्चों को पढ़ा रहे थे ट्यूशन वाले टीचर!
मेघालय के दो कस्बे हैं कुल्लू और मनाली!!
अंधे लोगों के हाथों में आज बेढ़ें आ गई!
चोरों के हिस्से आ गई थानों की रखवाली!!

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अपनी मर्ज़ी से चलती है आज देश में रेल!
पसेंजर के पीछे आती है अब देश में मेल!!
काम नहीं आती दुनिया में कमज़ोरों की प्रीत!
ताकतवर के हर नखरे को हंसते हंसते झेल!!
फस्ट डिवीजन आ गई जिस ने नक्ल करी थी!
पढ़ कर पेपर दिए जिन्होंने सारे हो गए फेल!!
गाहक के थेले को देखा कोलहू वाला बोला!
यह सरकारी तिल हैं प्यारे कहां मिले गा तेल!!

-0-

रामनगर (डोडा)
बी.पी.ओ.-रामनगर बाज़ार डोडा

महाकवि कालिदास की अमर कृति से

(संक्षिप्त रूप)

–माधवी वन्द्योपाध्याय

मेघदूत नववर्षा का श्रेष्ठतम् तथा प्राचीनतम काव्य है–इस सत्य को संसार के सभी सुधी-वृन्द नमतस्तक होकर स्वीकार करते हैं। प्रखर ताप से जर्जरित धरित्री को नवीन नीरद किस प्रकार स्निग्ध, श्यामल तथा सजीव बना देता है, इस काव्य में उसका अपूर्व वर्णन है। मेघदूत में कवि कालिदास ने प्रेम को उस उच्च तथा पवित्र स्थान पर प्रतिष्ठित कर दिया है जहां से वह संसार के प्रत्येक जड़ पदार्थ को भी चैतन्यमय रूप में देखता है।

पूर्वमेघ

मेघदूत के विरही नायक यक्ष, अलकाधिपति यक्षराज कुबेर का तरुण अनुचर है और वह विवाह करके अपनी तरुणी भार्या के प्रेम–पारावार में इस प्रकार निमज्जित हो जाता है कि उसका आत्मबोध ही समाप्त हो जाता है। उसके प्रतिदिन के क्रिया–कलापों में अनेक त्रुटियां परिलक्षित होती हैं और इसी कारण क्रोधित होकर यक्षराज कुबेर उसे निवसिन दंड दे देते हैं। निर्वासित यक्ष मर्त्यलोक में मृतवत् जीवन व्यतीत करता है।

(1)

यक्ष निर्वासित हुआ जब
स्वर्ग से अभिशाप–वश,
जी रहा था बस वह मृतवत्
विरह–अग्नि–ताप वश,
जनकतनया स्नान से है
पुण्यमयी तटिनी जहाँ,
रामगिरि के वक्ष पर अब
यक्ष काटे दिन वहाँ,
वहीं पर्वत–श्रृंग पर वह,
प्रियतमा के संगहीन
बस रहा उन्मत्त सा था
भाग्यहत अति दीन-क्षीण॥

(2)

तभी सहसा सघन श्यामल

मेघ ले आया अषाढ़,
गगन में लहरा उठा, बन
पर्वतों का कंठहार,
वृहत् वारिद-खंड मानो
मस्त सा मातंगराज
तिमिरमय वन से निकलकर
झूमता इठला के आज॥

(3)

श्याम–सुन्दर मेघमाला
यक्ष जब अवलोकता
विरह–कातर प्रियतमा की
क्या दशा है, सोचता;
मेघ यदि सन्देश मेरा
प्राण–कान्ता से कहे
दहकती विरहाग्नि में भी
शान्ति मन में कुछ रहे॥
दूत नीरद क्या बने निर्जीव वह है
हैं वही सन्देश–वह कि सजीव जो है–
ध्यान ऐसा यक्ष-मानस में न आया
प्रेम–मज्जित हृदय कब क्या सोच पाया?
यक्ष करता पाणिवध नमित निवेदन,
प्रेम–मोहित, भ्रान्त समझे जड़ न चेतन

करपुट में अर्घ सजाकर यक्ष मेघ की स्तुति करने लगा–निदाघ-पीड़ित तप्त धरणी पर तृप्ति–धारा वर्षाने वाले नवीन नीरद, आज मेरे व्यथा–कातर हृदय को भी शान्त करो। स्वर्गाधिपति इन्द्र के सेना के प्रधान रथी, तुम अलकाधिपति यक्षराज कुबेर की आवास भूमि में जाओ और मेरी प्राण-प्रिया को मेरी कुशल-वार्त्ता सुनाओ। आज मैं निरुपाय होकर तुम्हारे शरण में आया हूं, हे मित्र, हे मेघदूत, मेरी सहायता करो॥

(5)

सर्वजन-प्रिय शैलवर यह
राम का पद-स्पर्श इसमें

इसे बन्दन कर निकलना
मेघ अति स्नेहिल हृदय में,
सजल अति शीतल छुअन से
इसे बाहों में भरोगे
खिल उठेगा शृंग गिरि का
मुक्त ज्वाला से करोगे॥

(6)

नील-नीरद अनवरत चलते ही जाना
अन्त तक वह मलिन मुख-शशि देख आना,
वृन्त आशा का है और व पुष्प कोमल
निराशा की घोर आंधी करे घायल,
दिन गिने अवसाद-प्रतिमा, पिया आये,
म्लान होता कमल कोमल गिर न जाये॥

(7)

मार्ग का देता हूं परिचय
मेघ सुनना
रामगिरि से दूर जाकर
स्मरण करना,
अति मनोहर स्निग्ध श्यामल
दृश्य होगा
जहां से जाओगे
कलिकादल खिलेगा,
जब बलाकादल चलेंगे
नभ में सुन्दर
पीत चम्पक गिनेंगे
मस्तक उठाकर;
देवता हो क्षेत्र के तुम
तरुण जलधर
अति प्रफुल्लित युवतियां
देखेंगी मुड़कर॥

(8)

तृषित, तापित ग्रामबाला
देखकर वह सजल शीतल
श्याममय सुन्दर कलेवर,
मग्न हो नाचेंगी पल-पल;
तुम भी नीरद वृष्टि के मिस
स्पर्श करना सुतन उनके
प्रेममय वह मिलन होगा
चूम लेना अधर उनके॥

एक बार गांव लौट कर

—महाराज कृष्ण संतोषी

सूंघते ही मेरे पांव की गंध
गली मुझ से लिपट गई
और रोते रोते साथ मेरे
घर तक चली आई।
दरवाज़े ने देखा
तो हर्ष में अपनी सांकल हिलाई
खिड़कियाँ मुझ से बात करने
अपनी दीवारों से बाहर निकल आईं
सीढ़ियाँ
मेरे हर कदम के नीचे
मेरा चुम्बन ले रही थीं।
दीवारों ने कहा
हम कच्ची ज़रूर हैं
पर हमारे स्पर्श में मिट्टी की खुशबू है
छत ने देखा तो रो पड़ा
मेरी आत्मा के छिद्रों में
बर्फ और बारूद के बीच
सांसें लेता हुआ
मैं लौट आया था अपने घर
बरसों बाद
उस घर जहां अपने दादा के साथ
बचपन में
मैं ने तुलसी की चौपाइयां गाई थीं
जहाँ संध्या होते ही
मां दिया जलाती और कुछ बुदबुदाती
इतने बरसों बाद
फिर देखा मैं ने वह दिया
पर कितना उदास और मलिन
याद करता हुआ वह दिन
जब पहली बार
उस की लौ पर संदेह प्रकट किया गया
सोचता हूं
मैं कैसे रहूं फिर उस घर में
जहां मैं दिया जलाने से भी डरता हूँ।

क्या मुझे कोई बतायेगा ?

– स्वतंत्र रैना

मन था मेरा,
उड़ के जाओं, छोड़ के आश्रित डेरा,
आसंग मन का है तो वहां,
जन्म हुआ था मेरा जहां,
वह कशमीर ही रहा कहां?
'था' 'था' 'था'
'था' इस कारण क्योंकि
अब मन नहीं मेरा
जाने को वहां, जहां
अब तक न हुआ सवेरा

सवेरा खुशहाली का,
सुसज्जित हरियाली का,
होश कहां उस माली का?
जोश नहीं उस डाली का
रंग उड़ा है लाली का

हाय...वहां तो छा गया
क्या करुं ? क्यों आ गया?
फिर से अंधकार, हाहाकार
शोक, दु:ख, दुर्नीति, दुराचार
पाकिस्तानी का संस्कार
ग्याराह वर्ष से था इन्तज़ार
कब हो सवेरा तो जाओं जम्मू पार

आया क्लिनटन, हुआ प्रसन्न मन
पर गया साथ ही उदास जन-गण
स्वप्न ही गया चकनाचूर
जो था खुशियों से भर-पूर
और काशमीर हो गया और-और दूर
क्योंकि शत्रु चाल है क्रूर
दोहराके पनतीस(35) को मारा
हाल दुखद है कहना सारा
भूला न था वंदहामा या संग्रामपोरा
ज़ख्म अभी था कोरा-गोरा
हाय मचाया कतले-आम
करके सिख का काम तमाम

आतुर आतंकवादी आकर
छिटी सिंग पोरा छिपके जाकर
पाकिस्तानी पैसा पाकर
भारती सुरक्षा-बल हिलाकर
उन लोगों ने क्या कर डाला
पूरे जग-मुंह लगा है ताला
नीला पीला काला काला
था यह अंतिम अंधेर नहीं उजाला
अब तो स्वयं विचार करूं क्या
आतंगवादी भाग रहे हैं
मन के मन तो जाग रहे हैं
क्या कुछ होने वाला है
यह तो समय बतायेगा
पर स्वतंत्र रैना क्या करूं मैं?
क्या मुझे कोई बतायेगा?

C/o M. K. Raina
Senior Manager
J&K Bank Ltd
RCC Cannaught Place, New Delhi.

हिन्दुस्तानी एवं कर्नाटक संगीत

--डॉ. सुशीला मिश्रा

भारत का संगीत कई दृष्टिकोणों से अद्वितीय है। वह न केवल अपनी प्राचीनता ही के कारण विशिष्ट है वरन् उसका हजारों वर्ष पुरानी परम्परा तथा विकास का इतिहास भी अद्वितीय है। सर्वोत्तम कला और धर्म ऐसे एक सूत्र में गुथे हैं कि एक को दूसरे से अलग करना असम्भव है।

भारतीय संगीत का इतिहास वैदिक युग से मिलता है। ऋग् और सामवेद की ऋचाएं संगीतबद्ध शब्दावली के प्राचीनतम उदाहरण है। भारत में संगीत की परम्परा ईश्वर प्रदत्त मानी जाती है। नारद की वीणा, कृष्ण की बंशी, शिव का ताण्डव और डमरू, सरस्वती की वीणा, गन्धर्वगान, किन्नर वाद्य, अप्सरा-नृत्य आदि इस कथन की पुष्टि करते हैं कि भारतीय संगीत और नाट्य कलाएं ईश्वर प्रदत्त हैं।

भारतीय संगीत की दोनों प्रणालियों अर्थात् उत्तर की हिन्दुस्तानी और दक्षिण की कर्नाटक प्रणालियं में विरोधाभास के साथ-साथ मूलभूत एकता का सामंजस्य भारतीय संगीत की अद्भुत विशेषता है। संगीत के विद्यार्थी के लिए यह रोचक प्रश्न है कि दोनों शास्त्रीय संगीत पद्धतियों का प्रादुर्भाव एक ही देश में व्यापक तथा मौलिक परिपाटी से कैसे हुआ। यह कहा जाता है कि वैदिक संगीत के नियम कश्मीर से कन्याकुमारी तक समान रहे और हर संगीत शास्त्री यह मानता है कि भारतीय संगीत की उत्पत्ति वेदों से ही हुई है।

भरत तथा सारंगदेव (संगीत रत्नाकर) द्वारा प्रतिपादित नियम, उत्तर से दक्षिण तक समान रूप से मान्य थे। उत्तर तथा दक्षिण के संगीतज्ञों तथा पद्धतिकारों में घनिष्ट संपर्क रहा। उत्तर के सारंगदेव और दक्षिण के पुण्डरीक विट्ठल (सद्राग-चंद्रोदय) अनेक ऐसे ग्रंथकारों में से दो हैं, जिनके सिद्धान्त एक ही मूल पर आधारित हैं। दोनों के सम्पर्क तथा विचारों के आदान-प्रदान का एक उदाहरण यह है कि दक्षिण के पण्डित पुण्डरीक विट्ठल, भावभट्ट, अहोबल आदि उत्तर में आकर उत्तर भारत में प्रचलित संगीत के विषय में अनेक ग्रंथों की रचना की।

संगीत का प्राचीनतम रूप धार्मिक, दार्शनिक, औपदेशिक तथा नैतिक था; संगीत, उपासना का माध्यम था। अत: इसका प्रादुर्भाव तथा विकास मंदिर और देवालयों में हुआ। उदाहरणार्थ-उत्तर भारत के ''ध्रुवपद'' का लालन-पालन, वृन्दावन, द्वारिका, जगन्नाथ आदि वैष्णव मंदिरों में, तथा सोमनाथ, विश्वनाथ आदि शैव मन्दिरों में हुआ। इसी प्रकार कर्नाटक संगीत भी भक्ति संगीत रहा है और वह आज भी उसी रूप में चला आ रहा है। दक्षिण के आधुनिक संगीतकार भी त्यागराज आदि के समान रहस्यवादी तथा धार्मिक संगीत कृतियों की रचना में सत्त् संलग्न हैं। दक्षिण में आज भी देवस्थानों में प्रचलित उपासना के रूप में नाट्य तथा गायन की प्रथा का अपना महत्त्व है। शताब्दियों से देशव्यापी संगीत की प्रथा का रूपान्तर सम्भव न होता यदि उस पर ऐतिहासिक तथा राजनैतिक आघात न पहुंचते।

बारहवीं शताब्दी के यवनकाल में उत्तर के संगीत की शैली के रूप, शब्द रचना तथा कथा वस्तु में महान अंतर आया। मुगल शासकों में बहुत से कला प्रेमी तथा संगीत के आश्रयदाता थे जिन्होंने संगीत में समृद्धि की तथा उसका पुनरुत्थान किया। इस आदान से उत्तर भारत

के संगीत में फारस के प्रभावोत्पादक कर्णप्रिय स्वरावलियों का समन्वय हुआ। एक संगीत विद्वान के अनुसार ''हिन्दू संगीत के सुगठित शरीर पर एक कोमल, सुसज्जित मुस्लिम बाहरी आवरण डाल दिया गया।'' इस बाह्य सम्पर्क के अग्रदूतों में से 13वीं शताब्दी में सुलतान अलाउद्दीन खिलजी के शासनकाल में महान फारसी कवि, गायक तथा प्रशासक अमीर खुसरो थे। उस उदार संगीत-मर्मज्ञ ने पहले भारतीय संगीत को समझने तथा परखने का प्रयास किया। फिर उसने फारसी की धुनों पर आधारित नई स्वरावलियों का भारतीय रागों में समावेश किया। उदाहरणार्थ-यमन, साजगिरि, जिलफ, सरपर्दा, फिर्दोस्त आदि।

''अकबरनामा'' के अनुसार सम्राट अकबर ने दो सौ से अधिक धुनों का निर्माण किया, जैसे ''नौरोज'' आदि। आइने अकबरी में संगीत पर एक पूरा प्रकरण है। हिन्दुस्तानी संगीत में तानसेन की देन का तो कहना ही क्या! वह तो संगीत सम्राट थे। राजा मानसिंह के काल में लिखित 'रागमञ्जरी' सोलह फारसी धुनों को बाहरी उपहार के रूप में स्वीकार करती है। जैसे अलडा, हुसैनी, यमन, सरपर्दा, मुसाक आदि। नई धुनों के अलावा शास्त्रीय संगीत में नई शैलियों का जन्म हुआ जैसे-खयाल, कव्वाली, ठुमरी और दादरा, टप्पा तथा नये वाद्य भी प्रचार में लाये गये। जैसे रबाब, सुर शृंगार और सितार। अब संगीत केवल मन्दिरों में ही नहीं वरन् दरबारी संगीत के रूप में शासकों के मनोरंजन का साधन बना। अब संगीत का तत्त्व उपासना दर्शन, आदर्शवाद ही नहीं रहा अपितु शृंगारिक मनोरंजन का साधन भी बना। प्रशंसक तथा संगीत प्रेमी दरबारियों के लिए आमोद बन गया, अर्थात् उत्तर भारत में संगीत दैविक तथा धार्मिक स्तर से उतर कर लौकिक एहिभौतिक तथा शृंगारिक स्तर पर आ गया। दक्षिण में वाह्याधातों से अछूता संगीत अपनी प्राचीन परम्परागत शैली को अपनाए रहा। वहाँ स्फूर्तिवर्धक साधनों की कमी न होने के कारण वह शिथिल न हुआ। महान विजयनगर शासकों के संरक्षण में कर्नाटक संगीत-क्षेत्र में पुनः जागृति हुई, तथा रचनात्मक संगीत का विकास हुआ जिसका परमोत्कर्ष: संगीत त्रिमूर्ति, त्यागराज, श्यामा शास्त्री, मुत्तू स्वामी दीक्षितर के काल में हुआ। जो भी हो कर्नाटक संगीत अपनी परम्परागत शैली को बाहरी आघातों से अछूता रखकर आज भी पनप रहा है।

ऐसे तो एक साधारण श्रोता को दोनों शास्त्रीय पद्धतियों में भिन्नता मिले, पर एक जिज्ञासु कर्ण उन दोनों में एक मूल, प्राण सामंजस्य से प्रभावित हुए बिना नहीं रहेगा।

दिल्ली द्वारा प्रसारित साप्ताहिक अखिल भारतीय संगीत कार्यक्रम (हिन्दुस्तानी तथा कर्नाटक संगीत सभाएं) उत्तर में कर्नाटक संगीत-सभाओं तथा दक्षिण में हिन्दुस्तानी सभाओं के आयोजन द्वारा श्रोताओं में देशव्यापी संगीत प्रेम उत्पन्न करने का आकाशवाणी का प्रयास सराहनीय है। अब श्रोताओं के दोनों संगीत प्रणालियों में मूलाधार एकता, समानता तथा समप्राकृतिक रागों का आभास मिलने लगा है।

दोनों प्रणालियों ने ऐसे राग हैं जिनके नाम और स्वर-विस्तार समान हैं, तथा ऐसे राग भी हैं जो एक ने दूसरे से ग्रहण किये हैं, उपरोक्त प्रथम प्रकार में राग, काफी, विहाग, जौनपुरी आदि आदि हैं।

यहां पर समप्राकृतिक अर्थात् समान रागों की विस्तृत सूची देना सम्भव न होने के कारण कुछ उदाहरण मात्र ही दिये जाते हैं। जैसे :-

यमन=कल्याणी
बिलावल=शंकराभरनम्
सोहनी=हंसानन्दी
केदार=हमीर कल्याणी
तोडी=शुभपन्तु वराली

जोग=नाटा

नारायणी, सरस्वती, सिंहेन्द्र मध्यम, कलावती, हेमवती, हंसवर्धन, मलयमारुतम्, वाचस्पति आदि कुछ ऐसे राग हैं जो उत्तर के गायकों ने दक्षिण से लेकर अपनाए हैं।

जहां तक मुझे याद पड़ता है कर्नाटक गायकों की यह प्रथा रही है कि संगीत सभा को वे हल्के हिंदी गाने (जैसे राग काफी, खमाज, विहाग, सिन्धु भैरवी, तिलंग आदि) से समाप्त करते हैं। बहुत से आधुनिक विख्यात हिंदुस्तानी शास्त्रीय संगीतज्ञ, दक्षिण में आमंत्रित हो चुके हैं। बहुतों ने वहां श्रोताओं को अत्यधिक आकर्षित भी किया है। मुझे खेद है कि अभी भी उत्तर में कर्नाटक संगीत की गुणग्राहकता पर्याप्त मात्रा में विकसित नहीं हुई है, यह एक शोचनीय बात है।

रागों का एक प्रणाली में सन्तुलित आदान-प्रदान उस प्रणाली की परम्परा को बनाए रखने के लिए उन रागों का प्रयोग समृद्धिवर्धक हो सकता है। हालांकि इन प्रयोगों में बड़ी दक्षता की आवश्यकता है अन्यथा यह सारा का सारा गुड़गोबर हो सकता है। इन प्रयोगों में शैली की विशिष्टता बनाए रखना अति आवश्यक है। जब अब्दुल करीम खां जैसे महान् संगीतज्ञों ने सोवरी, आनन्द भैरवी या खरहर प्रिया आदि का प्रयोग किया तो वह कर्नाटक गायकी से भिन्न होते हुए भी कर्णप्रिय प्रतीत हुए। उन्हीं रागों मे गुण, रस और वातावरण की भिन्नता पैदा हो जाती है, यह गायन शैली और प्रयोग पर निर्भर है।

अब हम देखें, हिन्दुस्तानी और कर्नाटक संगीत सभा में अन्तर। हिन्दुस्तानी संगीत सभा प्राय: विलन्बित लय प्रशान्त, अवीक्षित भाव में गाए हुए खयाल से प्रारम्भ होती है। विलम्बित खयाल समुचित विकास बाद मध्य लय या द्रुत लय में ख्याल गाया जाता है। तत्पश्चात् एक आद्य और ख्याल के या तराने जो इतने विकसित रूप में नहीं गाये जाते। इनके बाद उपशास्त्रीय गाने जैसे-ठुमरी, दादरा या टप्पा, हल्के गाने जैसे-भजन आदि कार्यक्रम के अन्त प्रयोग में लाए जाते हैं। हिन्दुस्तानी गायन के साथ सारंगी, हारमोनियम अथवा यदाकदा वायलिन, तबला और एक तानपूरे मात्र से ही वाद्य के प्रयोग होते हैं। कर्नाटक संगीत सभा प्राय: तानवर्णम् या घनपंचक कृतियों से आरम्भ होती है। जिनमें नाटा, गौला, आरमी, श्रीरागमुवराली आदि घन रागों का प्राय: प्रयोग होता है। तत्पश्चात् चरणम् अंग के विकास के साथ कतिपय कृतियां गाई जाती हैं। सभा का आकर्षण रागम्, तानम् और पल्लवी में ही होता है। जिससे गायक की सूझ-बूझ, दक्षता और प्रयोग आदि का मूल्यांकन भी होता है। पल्लवी, प्राय: विलम्बित रूप में गाई ज़ाती हैं। उसमें साहित्य की मात्रा अधिक नहीं होती, अपितु उसका विकास प्रचुर मात्रा में होता है जिसमें गायक अपनी सूझ-बूझ तथा पाण्डित्य का प्रदर्शन करता है। पल्लवी यथार्थ में विलम्बित खयाल का कर्नाटक पर्यायवाची अंग है। प्राय: अलापयोग्य राग जैसे-तोडी, भैरवी, काम्बोजी, शंकराभरणम्, कल्याणी आदि ऐसे रागों में गायी जाती है, जिसमें राग के विकास की सीमा विस्तृत हो। इसमें गायक का ताल और लयकारी के सान मृदंगम् संगीत करने की दक्षता का प्रमाण भी मिलता है। पल्लवी के अन्त में गायक, ताल-वादकों की कला के प्रदर्शन का समुचित अवसर प्रदान करता है, जिनमें मृदंग, घंटक, गञ्जीरा और मौरसिंग आदि होते हैं। वायलिन वादक प्राय: सब कृतियों का ज्ञाता होता है। अत: केवल विकास अंग को छोड़कर यह यथार्थ में गायक के संग संगति करता है। सभा के तीसरे तथा अंतिम भाग में प्राय: उपशास्त्रीय संगीत जैसे-'पद्म', 'जावली' जिसकी शब्दावली प्राय: श्रृंगारिक होती है। तत् पश्चात् 'तिल्लाना' अर्थात् उत्तर भारत का तराना अन्त में कुछ हल्के 'देसीय' राग जैसे हिंदुस्तानी काफी,

बिहाग, कानडा, जन्तुक्षटी आदि गाये जाते हैं।

कर्नाटक संगीत में रागों का वर्गीकरण बहत्तर (७२) मेलकर्त्ताओं पर निर्भर है। बारह स्वर स्थानों पर आश्रित बहत्तर जनक राग हैं। अन्य रागों की संख्या अनगिनत है। यह वर्गीकरण विधि बड़ी वैज्ञानिक तथा गणित संगत है। हिन्दुस्तानी संगीत में तो पं० भातखण्डे जी द्वारा चुने हुए दस प्रमुख थाटों पर आधारित (मेल) थाट-राग पद्धति उत्कृष्ट है। यह पद्धति विद्यार्थियों को संगीत शिक्षा ग्रहण करते समय सुलभ और स्पष्ट प्रतीत होती हैं।

ऐसे तो रागों का वर्गीकरण दिन और रात के समयों के अनुसार है, परन्तु दक्षिण में समयानुसार रागगायन का प्रतिबन्ध प्रचलित नहीं है। हिन्दुस्तानी संगीत में समयानुकूल गायन का बंधन यथासंभव मान्य है। उत्तर के श्रोता इससे इस प्रकार अभ्यस्त हो गये हैं कि इस प्रतिबंध को तोड़ना उनको सदैव अखरता है। एक आकर्षक बात यह है कि दोनों ही प्रणालियों में रागों के नाम–

(१) भौगोलिक स्थान (सौराष्ट्रम, बंगला, सिन्धु, जौनपुरी आदि)

(२) ऋतु (बसन्त, हिण्डोलम्, मेघ, हेमन्त, हेम आदि)।

(३) उपासना विधि (भैरव, भैरवी (शिवोपासना) नटनारायण (विष्णु उपासना) कान्हडा (कृष्ण की उपासना) कृष्ण के प्राकृत शब्द कन्नहड से उत्पन्न)।

(४) फूल (मालती, नालिनकान्ति, सरसीरूह आदि)।

(५) पशु और पक्षी (हंस), बड़हंसी, हंसध्वनि, (मोर) मयूरी, (नाग) नागध्वनि (कुरन्ज अर्थात् मृग) कुरन्जी (विहग अर्थात् पक्षी) विहागड़ा, बिहाग आदि।

तालों में दोनों प्रणालियों में समानता पायी जाती है। जैसे–आदि–तालम् (अर्थात् त्रिताल), झपताल, रूपक आदि।

उत्तर और दक्षिण भारत दोनों में वाद्यों का बाहुल्य पाया जाता है अपितु यह कहा जा सकता है कि उत्तर भारत में तन्तुवाद्य और दक्षिण भारत में आघात अर्थात् ताल वाद्यों के नाना प्रकार हैं।

कर्नाटक संगीत का तालवाद्य कचेरी का अपना विशिष्ट स्थान है। उसका प्रभाव धीरे-धीरे हिन्दुस्तानी संगीत पर भी काफी आ गया है। कुछ समान वाद्य हैं जैसे–शहनाई और नागस्वरम्, सुन्दरी और मुखवीणा, पखावज और मृदंगम्, वीणा (विचित्र वीणा) तथा गोटूवाद्यम् (चित्रवीणा)।

दक्षिण में प्रचलित तन्जोर के तानपूरों की आकृति उत्तर के मिराज के तानपूरों से भिन्न होती है। उत्तर और दक्षिण में वायलिन को संस्वरित करने की विधि में अन्तर है। दक्षिण की विधि उत्तर की विधि से उत्तम है। दक्षिण में वीणा अधिक प्रचलित है, उसका स्वर गम्भीर तथा समृद्ध होता है। उत्तर में सरस्वती वीणा कम सुनने को मिलती है। ऊँची स्वर वाली बांसुरी दक्षिण में तथा नीचे स्वरों वाली बांस की बांसुरियों का प्रयोग उत्तर में किया जाता है।

आज के संगीतकारों का दृष्टिकोण अत्यधिक व्यापक है। तीव्र यातायात के साधन भी सुलभ हो गये हैं। रेडियों, चलचित्र, रिकार्ड कैसेट, दूरदर्शन, सम्मेलन आदि द्वारा संगीत के प्रचार में अधिक उन्नति हुई है।

इन सब आधुनिक साधनों के कारण, दक्षिण और उत्तर के संगीतज्ञों के पारस्परिक सम्पर्क में एक अनोखी वृद्धि हो रही है। जिससे संगीत को लाभ ही होगा।

कला

–श्री विभूषित महाराज श्रीपाद बाबा जी

कला और श्रृंगार को इस चिन्मय भूमि, वृन्दावन की धरती एवं कला के अधिष्ठान, श्री कृष्ण और कला की गहराइयों व उनकी शक्ति राधा, जो वृन्दावन के आराध्य हैं, को प्रणाम करता हूं। कला की इस भूमि, जिसकी संरचना वैदिक काल से भी पूर्व आराधना के रूप में विकसित हुई थी, जिसे काल पराजित न कर सका और कालजयी चेतना के रूप में श्री कृष्ण का आविर्भाव हुआ एवं कला को अभिव्यक्ति प्राप्त हुई, उस सृजन की श्रृंखला में इस पृथ्वी पर कला का जो श्रेष्ठ साक्षात्कार हुआ, वही ब्रज भूमि हुई।

हम इसका अनुभव करते हैं कि मानव में जो श्रेष्ठता की अभिव्यक्ति है, वह उसकी बौद्धिक अभिव्यक्ति नहीं है किन्तु उसकी भावनात्मक अभिव्यक्ति है और भावनात्मक अभिव्यक्ति का साक्षात्कार समाधि से होता है, समाधि विलय का नाम है और विलय के पश्चात जो उसमें अवतारण तथा साधना है, उसी का नाम कला है। कला में जो सौन्दर्य है, वह और भी अद्‌भुत है, यही कारण है कि विभिन्न संस्कृतियों में कला को बहुत सम्मान मिला है।

कला ने मानव को श्रेष्ठतम चेतना के ऊपर प्रतिष्ठित किया। हमारे मनिषी कलाकार जानते हैं कि पूर्व और पश्चिम की कला में क्या है? पश्चिम की कला के एक-एक अंग में उसकी अभिव्यक्ति का बड़ा सौष्ठव है, चूँकि पश्चिम के समीक्षाकारों ने भी इस बात को स्वीकार किया कि उनके यहां कला तो है, जीवन नहीं, मतलब ऐसा नहीं कि कला में जीवन नहीं है, कला तो अपने आप में जीवन है, फिर क्या कारण है कि जब वे पूर्व की ओर देखते हैं, तो सूर्योदय के देश की ओर ही देखते है, जो भारत है अथवा मध्य पूर्व है अथवा सुदूर पूर्व है, उनको लगता है कि कला जो जीवन है कला जो प्राण प्रतिष्ठा है, वह इस सूर्योदय के देश (भारत) से ही उभर कर आयी है। इसका कारण एक यह भी है, कि हमारे शास्त्रों में प्राण प्रतिष्ठा को कला के भीतर की प्रणय चेतना के रूप में प्रतिष्ठा के साथ स्थापित किया गया है। गति वाड्मय के विराट रूप में कला के आविर्भाव और अंगभाव को ऐसी श्रेष्ठतम अभिव्यक्ति बताया गया है जिसके आधार पर मंत्रों से अभिव्यक्ति करके प्रतिमाएं स्थापित की गई हैं। यही कारण है कि भारतीय वाड्मय अपनी कला की श्रेष्ठतम अभिव्यक्ति में बहुत सराहा गया। देखने में आता है कि तक्षशिला से लेकर नालंदा तक तथा अजन्ता व एलोरा की संस्कृतियों में प्राण प्रतिष्ठा की चेतना अवधारणा के पूर्ण रूप में अभिव्यक्ति हुई है, यही बात कोणार्क के विशाल मंदिर को भी देखने से अनुभव होती है। खुजराहों के बहुत सारे स्थापत्व के बीच सौन्दर्य की प्राण प्रतिष्ठा का ही अनुभव होता है, यहाँ यह बात भी ठोस प्रतीत होती है कि भारतीय संस्कृति के दार्शनिक पक्ष मेंइसको निर्गुण से सगुण बनाया गया है। यहाँ लगता है कि कला ने इसी को मानव अभिव्यक्ति या जीवन अभिव्यक्ति के रूप में लिया है। अभिव्यक्ति के सृजन में जब तक दोनों चीजें नहीं मिलेगी, तब तक पूर्ण अभिव्यक्ति नहीं हो सकती है। पश्चिम में यह बात अधूरी है, क्योंकि वहाँ निगुर्ण से सगुण बनाने की कोई दार्शनिक अभिव्यक्ति नहीं थी, उनके वहाँ विकास की परम्परा में भौतिक चेतना का ही अनुभव होता रहा है, परन्तु हमारे यहाँ ऐसा नहीं हुआ वैदिक रीति में समाधि के एकान्त में जो अनुभव किया गया, उसी आनन्द को उसने अपने आनन्द के साथ संजोया और उसी आनन्द को उसने पूरी सृष्टि में बिखेर दिया, और यह देखने में आया है कि जब उस परमात्मा

को एक से बहुत होने की इच्छा हुई तब उसने अपने को एक से बहुत रूपों में परिणित कर दिया एकोअहम् बहुस्यामा।

आप कल्पना कीजिये की जो सम्पूर्ण आनन्द और शक्ति का अधिष्ठान हो, जब वह अपने को व्यक्त करेगा तो कितना सुन्दर होगा। सबसे पहले प्रकृति के सौन्दर्य जिस रूप में वह स्वयं अभिव्यक्ति हुआ है और उसके सौन्दर्य की कल्पना का जो उद्‌बोधन है, वही हमारी कला की चेतना के लिए प्राण है। एक बात यह भी है कि जैसे ही मानव आनन्द की अभिइच्छा को लेकर भीतर की ओर मुड़ा और पहला मानव आनन्द की खोज में समाझ्धि की ओर मुड़ा तो उसने पाया कि जड़ता को समाप्त करके चिन्मयता की ओर उसका आरोहण होना चाहिये, उस आरोहण में उसने स्थूल सूक्ष्म का भी काफी अध्ययन किया, इसके बाद वह महाकारण तक पहुँचा, जहाँ उसका परमात्मा के साकार रूप से मिलन हुआ और इस मिलन की अभिव्यक्ति ने जो कि मन, वृद्धि और वाणी से परे है के मिलन व आनन्द से जो विस्फोट हुआ, साक्षात्कार हुआ, वही अंत में कला के रूप में, काव्य के रूप में या नृत्य के रूप में प्रगट होता चला गया। भारतीय संस्कृति के पीछे जब हम कला को देखते हैं, तो काव्य का स्मरण आता हैं। साहित्य का स्मरण आता है, और उसके साथ उसमें नृत्य तथा मंचन का भी स्मरण आता है। यह वही बात हुई कि प्राचीन काल में कला मात्र साधना थी, वह किसी भी प्रकार का प्रदर्शन नहीं थी और कला के लिए जीवन ही समर्पित होता था, जीवन एक रस, यानी एक प्रकार के अनुप्रेरित होकर, कला में ही जीना या मरना होता था। यही वे कारण हैं कि बोधिसत्व और भगवान तथागत की प्रतिमा के निर्माण में उस अवस्था का अनुभव किया गयां जिस अवस्था में बोधिसत्व ने यह अनुभव किया कि जन्म और मृत्यु के परे अमरत्व है और अमरत्व को पा लेने के बाद जन्म मृत्यु का बंधन समाप्त हो जाता है। कलाकार के हृदय में आनन्द का जो अतिरेक हुआ होगा, उसी ने तथागत की मुखाकृति पर बोधिसत्व की अनुभूति प्रकट की होगी।

अब आइये मथुरा कला पर-मथुरा के प्राचीन गन्धार कला ने स्थापत्य को आत्मसात किया। मथुरा जहां हम हैं, यह कोई नगर नहीं बल्कि यह पृथ्वी की श्रेष्ठ कला का वह मुकुटमणि क्षेत्र है, जिसने कला को जीवन दिया। अफगानिस्तान जहां गान्धार कला की साधना होती थी, वहां के लोगों ने भी विचार किया कि मथुरा में ही यह कला पनप पायेगी, परिणामत: कनिष्क से लेकर कालान्तर में गुप्त और उसके पश्चात की सारी अवस्थाओं में मथुरा में ही गान्धार कला शैली का विकास हुआ।

आप कल्पना कीजिए कि कृष्ण की इस भूमि में बुद्ध का क्या काम? परन्तु नहीं, तथागत बुद्ध जब इस ब्रजभूमि पर विचरण करते हुए निकले, उसी समय महावीर जी भी इस भूमि से निकल रहे थे और उनकी भी साधना की यह पावन स्थली बनी। भगवान बुद्ध के उस प्रभाव ने ब्रज को और भी अधिक गौरव प्रदान किया और गान्धार कला ने हिनयान और महायान एवं बोधिसत्व को आत्मसात करके यहां कला की चेतना के पुनर्जन्म दिया। मथुरा की कला में, यानी बुद्ध की प्रतिमा में आनन्द का जो उद्वेग हुआ, उसका कारण कृष्ण का आविर्भाव है। कृष्ण की जो आनन्दमय अभिव्यक्ति है, उससे बुद्ध की प्रतिमायें भी आन्दोलित हुई, और प्रतिमाओं में सौन्दर्य का उत्कीड़न हुआ। कला की अभिव्यक्ति से रस की अभिव्यक्ति हुई और उसका विवरण, प्रतीक के रूप में दिखा और वह चिंतन वस्तुत: चेतना के स्तर का प्रतीक है।

तुम कौन हो ?

–अनिल कुमार

महाकवि माघ राजा भोज के राज्य में रहते थे। यूं तो काफी विद्वान थे लेकिन साथ ही एक अवगुण उनमें था–वह बहुत अंहकारी थे। लेकिन राज्य में उसका सम्मान और प्रभाव था इसलिए कोई उनके अवगुण के लिए टोक नहीं पाता था।

एक बार कविराज राजा भोज के साथ वन विहार से वापस आ रहे थे। रास्ते में एक झोंपड़ी दिखी। दोनों द्वार पर पहुंचे ही थे कि एक वृद्धा महिला बाहर निकल आई। महाकवि ने उससे पूछा–

''यह रास्ता किधर जाता है?''

वृद्ध महिला ने एक क्षण रुककर उत्तर दिया–

''रास्ता? रास्ता कहीं नहीं जाता है। केवल पथिक आते-जाते हैं। आप लोग कौन हैं?''

''यात्री तो दो ही हैं–सूर्य और चन्द्रमा। आप लोग कौन हैं, सच-सच बताओ।''

अब महाकवि थोड़ा अचरज में पड़ गए और संभलकर बोले–''हम राजा है'' कि शायद इसका बुढ़िया पर प्रभाव पड़ेगा और आगे वह प्रश्न नहीं करेगी लेकिन दूसरे ही पल वृद्धा ने कहा–

''नहीं, आप राजा कैसे हो सकते हैं? राजा तो, शास्त्र के अनुसार दो ही हैं एक इन्द्र और दूसरा यम। आप कौन हैं?''

महाकवि यह सुनकर विचलित हो गए और फिर बोले–''मां ! हम क्षणभंगुर मनुष्य हैं।''

''क्षणभंगुर मनुष्य? यौवन एवं धन ही दो ऐसी वस्तुएं है जो क्षणभंगुर होती हैं। पुराण कहते हैं कि इन दोनों पर कभी विश्वास नहीं करना चाहिए।'' वृद्ध महिला ने एक बार फिर माघ को चक्कर में डाला। अब माघ ने अपना अंतिम दांव फेंका–

''हम सबको माफ करने वाली आत्मा हैं।''

लेकिन वृद्धा का उत्तर इस बार भी सटीक एवं संतुलित था–

''इस संसार में सबको माफ करने वाले तो दो ही हैं–एक पृथ्वी और दूसरी नारी। आप इन दोनों का मुकाबला किस प्रकार कर सकते हैं?''

अब माघ हाथ जोड़कर करुण स्वर में बोले ''मां हम हार गए। अब रास्ता बताओ।'' किन्तु वृद्धा तो आज जैसे माघ का गर्व चूर-चूर करने के लिए दृढ़प्रतिज्ञ थीं, बोली–''आप हारे किस तरह हैं? हारता एक तो वह है जिसने कर्ज लिया हो और दूसरा वह जिसने अपना चरित्र खो दिया हो। आप इन दोनों में से किस श्रेणी के नहीं जान पड़ते।''

महाकवि माघ अब अनुत्तरित, अवाक् रह गए। वृद्धा ने आगे कहा–

''महाकवि माघ, मैं तुम्हें अच्छी प्रकार पहचानती हूं। विद्वता के साथ दूसरी वस्तु मनुष्य के पास विनम्रता होनी चाहिए, न कि अहंकार।''

मे' याद प्यवान छुम

बर जस्त फुलय आऽस
सोंतुँ वाव डलान ओस
विर्‌यन ति बामन्युक ग्वब्यर लंजन ओस अवेज़ान
तिम कऽतिजि आसुँ तन्बि अंदर ओल बे'यि शेरान
आरन, क्वलन, लाऽज़न ति खो'तमुत गुरुँट्य् वान्युक बुख
साऽरुय बुतल नीजि जामन मंज़ पूँरिथ आऽस
मगर दिलन अंदर आऽस्य् खोफन नेज़ुँ स्यऽजराऽविमित्य
आहन साऽ आ
कऽशीर आऽस स्वय सोंतुँ महरे'न्य् स्वरगुँ पऽरी हिश
मगर !
पऽदिस-पऽदिस प्यठ ओस मोतुक नंगय नचुन आम
वे'थि, वे'शवि, ल्यऽदरि, से'न्दि आसुँ
काऽशरि लाशि क्वछन मंज़
कुस ओस कस मारान ? अमा क्याज़ि, कमि बापथ?
तनुँ आऽस्य् फे'किस प्यो'क रलाऽविथ शबस खसान अस्तान
यिकवटुँ दशि गंडान तुँ मंगान :
याऽरी चुँ करवुन छुख तुँ कर साऽ काऽशर्‌यन याऽरी
छुख सोन म्वरशिद बटुँ तुँ मुस्लमान लगहोय पाऽरी
तुँ व्वँ आऽस बो'न्दकुँ ज़्यव दिवान बारव करान एलान:
काऽशुर नुँ कुँहुँय, ये'ति छि मुस्लमान नतुँ छि हे'न्द्य्
कबर अलग, शमशान अलग, काऽफिर तुँ मूमिन ब्यो'न
'इन्सान' छे' अख इस्तिलाह गाऽर इस्लाऽमी
लबैक सपुद अऽथ्य् तुँ रातस वो'न मगाफोनवं :
रे'श, सूफ्य्, मऽत्य, साद-संत साऽरी छि बस म्वरतद
क्वहराम वो'थ इन्साफ पर्वर सोंच गऽय अगवा
गव नार जाऽरी सूर गव आशन तुँ अरमानन
रे'ह वुनि छे' जाऽरी, वाय! सपुद गऽर्य गरन फुन्य्फाह
तऽम्य् सोंतुँ वावन चोन दिलन मंज़ कंज़न मुशुक
तमि फुलयि वांऽलिज ज़ाऽज अऽछन ज़न बो'रुन बोरूद
यिथ्य् हालाथ ये'लि आसन छि करान पाऽगंबर हिजरत
कमज़ोर मे' ह्यू नाऽतवां या नेरि गरुँ त्राऽविथ
नतुँ वांऽसुँ वादन पामुँ दिय-दिय ज़ऽद्य् कर्‌यस समय

○ जौहर ○

काऽशुर मिनि (डूगरुं राजपूत) खांदर

–आर० के० भारती

(यिथुँ कनि असि पऽतिमिस अंकस मंज़ वादुँ को'र ज़ि अऽस्य् करव तिमव ए'सेहव मंजु च़ाऽर कऽरिथ केंह ए'से पनन्यन परन वाल्यन हुंदि बापथ क्षीर भवानी टाइम्स अंदर सिलसिलुँवार छाप यिम दसंबर, 1999 थस दोरान C.I.I.L. मैसूर किस अऽकिस वर्कशापस मंज़ लेखनुँ आयि। यिम ए'से छि 9 प्यठ 14 वुहुर्य् ताम स्कूल शुरयन हुँदि बापथ। पऽतिमिस याने अप्रेल, 2000 किस क्षीर भवानी टाइम्स अंकस मंज़ पो'रवु त्वहि पं० शंभू नाथ मट्ट हलीम साऽबुन हावस बोट (नावुँ गॅरु) नावुक ए'से। यथ अंकस मंज़ छि ज़ुँ ए'से शाऽमिल। अख श्री आर० के० भारती जियुन 'काऽशुर मिनि खांदर' तुँ ब्याख श्री मोहन लाल आश साऽबुन 'पालतू हून'। ए'से पऽरिथ सूज़िव असि ताम पनुँन्य् राय-त्राय। पऽरिथ गो'श दिनुक आदथ गो'छ़ व्वन्य् मनसावुन।)

० जौहर०

कऽशीर छे' रलुँमिलुँ तहज़ीबुँच अख पोशि वाऽर। अति छि हे'न्द्य, मुस्लमान, सिख, ईसाऽय, गुजिर्य्-बऽकुँरवाल तुँ डूगरुं राजपूत बेतरि पऽत्यम्यव हतुँबद्यव वऽरियव प्यठुँ यिकुँ वटुँ रोज़ान। काऽशुर खांदर छु बाकी रियासतुँ क्यव खांदरव खोतुँ बिल्कुल अलग। जे'मिस तुँ कऽशीरि ति छि पानुँ वाऽन्य् स्यठा फरख।

कऽशीरिं मंज् छि कोशुर बोलन वाऽल्य् डूगरुं राजपूत, यिमन मिनि ति छि वनान रोज़ान। 1947 हस मंज़ आऽस्य् यिम करीब शेठन गामन मंज़ रोज़ान तुँ यिहुंद तेदाद ओस दऽह सास। यिमव छि जे'मिस तुँ कऽशीरि दरमियान मिलचा़रकि कऽदलुँच काऽम कऽरमुँच।

यिम छि डुगर देशुक पो'शाक ति लागान तुँ काऽशुर फ्यरन ति। यिहंजुँ ज़नानुँ क्यो कोरि छि ज़्यादुँ तर शलवार कॅमीज़ तुँ साऽड्य् (चुन्नी) लागान। यिम राजपूत याने मिनि छि कोशुर तुँ डोगरी द्वशवय ज़बाऽन्य् बोलान।

वैसे छे काऽशरि खांदरुँच अख अलगुँय पहचान। मुस्लमान छि डोल तुँ स्वरनय वायान तुँ बटुँ छि शंख वायान। यिथय पाऽठ्य् छि मिनि खांदरन ति केंह पनुँन्य् रसम-ओ-रिवाज। यिहिंद्य माहराजुँ छि गुरिस प्यठ सवार गऽछ़िथ तुँ अथस क्यथ शुमशेर ह्यथ, बुथिस खऽटिथ थवनुँ म्वखुँ प्युठुँ से'हरुं त्राऽविथ तुँ रंगदार पठकुँ वोल स्वंदर दसतार कलस गंऽडिथ बरात ह्यथ होवुर गछ़ान। तोरुं छि महरे'नि डोलि मंज़ अनान। व्वं गव समय बदलनस सूॅत्य् सूॅत्य छु माहराजुँ मोटर कारि मंज़ ति गछ़ान। खासकर शहरन तुँ कसबन अंदर। ये'ति ये'ति बेंड बाजि वाऽल्य् मेलान छि तति तति छि यिम ति यिहिंद्यन खांदरन मंज़ शाऽमिल आसान। यिम छि खांदरन मंज़ डुगर देशुक तऽरीकि वारयाहस हदस ताम पानुँनावान। खासकर ''मिलनी'' तुँ ''साल दिनस मंज़''। खांदरुं ब्रोंह छि यिम पनन्यन गरन से'चि तुँ गुहि सूॅत्य् लिवान तुँ बासान छु जे'म्य् अलाकुक कांह गरुं छु च़कि सान तुलिथ कऽशीरि मंज़ त्रावनुँ आमुत। यिहिं दिस सालस मंज़ छु अंबल, दाल तुँ च़्वचि ति आसान। मगर ज़्यादुँ छु यिवान बतय ख्यनुँ। साल छु पथर बिहिथ थालन मंज़ यिवान दिनुँ। व्वन्य् छि सायबान ति यिवान लागनुँ यि नुँ ब्रोंह ओस र्‌यवाज ति क्याज़ि कऽशीरि मंज़ छुनुँ ज्यादुँ गर्म आसान।

'मिनि' छु मियां लफज़स बन्योमुत। मियां छि डूगरुं लूख यज़तुँ खाऽतरुं इस्तिमाल करान। यिहुंद माहराजुँ छु पालकि मंज़' खऽसिथ ति होवुर गछ़ान। अचकन ति लागान तुँ ल्यो'दुर दसतार ति गंडान। पालकी छि चो़र ज़ऽन्य् फे'क्यन प्यठ तुलान। बराऽच़ सूॅत्य् यिम सालर छि आसान तिम छि खो'श वाऽर्य् दसतार गंडान। बटुँ, मुस्लमान तुँ सिख बेतरि ति छि यिहंज़ि बराऽच़ सूॅत्य् गछ़ान। ने'चिव वाऽल्य् छि ने'नि (मामस) ति रनान। द्वयि कुॅस्मुँ छु माज़ यिवान अननुँ। अख हलाल तुँ ब्याख फ्रठ (जठकुँ)। ज़नानुँ छि शूबि बापथ कुॅस्मुँ कुॅस्मुँ गहनुँ लागान। फिराक शलवार अलावुँ छे' केंह

दोति ति करान। माहराज़स ब्रोंह ब्रोंह छि डोल वायन वाऽल्य् आसान तुॅ पतुॅ पतुॅ बरात। गामुॅ पतुॅ गामुॅ तुॅहरिथ छि यिम ठहरान तुॅ लूकन ग्यवुन बोज़नावान। आम पाऽठ्य् छि यिहुँज़ बरात शामनस बाऽग्य् नेरान।

कोरि वाऽल्य् सुंद गरुॅ वातनुॅ विज़ि छु महराजुॅ सुंद मोल तुॅ महरे 'नि हुंद मोल 'मिलनी' करान तुॅ अख अऽकिस नालुॅ मो 'त करान। आलथ कऽडिथ छु महराजुॅ होवुर गरुॅ अचान तुॅ ब्रह्मन छु अऽमिस लऽगन मंडपस प्यठ वातनावान तुॅ लऽगुॅन छु शोरू सपदान। लऽगनस दोरान छि ल्वक्वि ल्वक्वि कोरि महराज़स सूॅत्य् छेड खाऽनी करान तुॅ गिंदान। गराह बूठ चूरि थवान तुॅ गराह सुॅचनि सूॅत्य् त्रुस्य् दिवान। सुबुहकि वखतुॅ छे' यिवान माहरे 'न्य वाऽरिव नेरनुॅ खाऽतरुॅ नवि पाऽरावनुॅ तुॅ रवुख्सत करनुॅ। माहराजुॅ छु ब्रोंह ब्रोंह आसान तुॅ डोलि मंज़ महरे 'न्य् पतुॅ पतुॅ। गरुॅ वाऽतिथ छि यिवान महरे 'नि - महराज़स आलथ कडनुॅ। साल छु आसान तयार ब तयार तुॅ साऽरी पऽछूय् क्यो हंसायि छि साल ख्यवान। केंह मिनि छि डोलि ति आलथ कडान तुॅ कठ या छ़ावुल ति क्वरबान करान ताकि बद नज़र पोरि नुॅ।

Jawahar Nagar, Talab Tillo
Jammu—180002

नज़्म

—अर्जन देव मजबूर

ये 'लि याद प्यवान असि टोठ वतन।
दिलि जिगरस लायान तीर मत्यो॥

❑

ह्यनुॅ आमुॅत्य् से 'कि तूफानस मंज़।
से 'ज़ि वति अऽस्य् गाऽमित्य् गीर मत्यो॥

❑

कुनिरुॅक्य् सहलाबन आवुॅर्यमित्य्।
गटुॅ पऽछ राऽच़न राहगीर मत्यो॥

❑

गरुॅ ज़ाऽलिख ओ 'न्द पो 'ख नाहनोवुख।
खो 'त कुस सन असि तक्सीर मत्यो॥

❑

असि पोशि फुलय खूनस छाऽविथ।
अऽस्य् पज़रस वुनि दिलगीर मत्यो॥

❑

असि यारुॅ बलन पूज़ा कऽरमुॅच़।
व्वंदि लीखिथ असि 'कशमीर' मत्यो॥

❑

यस मूलुॅय आसन टऽकराऽविथ।
करि क्या साऽ सुय तदबीर मत्यो॥

❑

'मजबूर' वनय काऽत्याह छिय अऽस्य्।
डंजि रोज़ान छनुॅ कांह सीर मत्यों॥

H. No. 207, Ward—12
UDHAMPUR—182101

पालतू हून

– मोहन लाल आश

हून छु इन्साऽनी समाजुक अख अहम अंग तस्सवुर यिवान करनुँ। यि छु सानि ज़िंदगी सूँत्य् यूत रल गोमुत ज़ि असि छुनुँ सूंचमुतुय ज़ि गरन हुँज़ चूक्य्दऽरी करनुँ अलावुँ क्या क्या सिफत छि अऽमिस।

यि छु सारिवुँय पालतू जानवरव मंज़ गाटुल, हुश्यार तुँ वफादार। अऽमिस छि तिम साऽरी सिफत यिम अऽकिस महात्माहस, योगीश्वरस तुँ सादस छि आसान। मसलन :

1. हून छु भीष्म पिता सुँद्य् पाऽठ्य् 'जितंद्रे', याने अऽम्य् ति छि भीष्मपिताह् सुँद्य् पाऽठ्य् न्यंऽदुँर ज़ीनिमुँच्। यि छु तमि वखतु वुशारुँ रोज़ान ये'लि सोरुय संसार छु शोंगिथ आसान।

2. हून छु 'जंगल दिशा' रे'शन तुँ मुनीशरन हुँद्य् पाऽठ्य् करान। याने ये'लि अऽमिस ज़ल-मल छु यिवान यि छु आवाज़ करान तुँ गरुँ न्यबर वाराह दूर वाऽतिथ छु करान। यि छुनुँ ज़ांह गरुँकिस आंगनस मंज़ नापाऽकी करान।

3. यि छु इन्सानन हुँद्य् पाऽठ्य् साफ-सुथरुँ रोज़ुन पसंद करान। यथ जायि हून बे'हि तत्यन छु यि ग्वडुँ पननि लचि सूँत्य् सफाऽयी करान तुँ अदुँ पथर बे'हान। ये'लि अऽमिस पंजन मंज़ मल छु समान यि छु ज़मीनस प्यठ तछान तुँ पंजि साफ करान। ये'लि अऽमिस पानस मंज़ लछ़ छि बासान यि छु कछस प्यठ थुरुँ गोंड दिथ पानस सफाऽयी निवान कऽरिथ।

4. हून छु पनुन डाक्टर पानय। अऽमिस छु दयन अख बो'ड सिफत द्युतमुत ज़ि ये'लि अऽमिस दोद छु करान यि छु यकदम ख्यन त्रावान तुँ आराम करान। अमि पतुँ कुनि बागस या सब्ज़ारस मंज़ वाऽतिथ अकि खास कुँस्मुक गासुँ ख्यवान युस अहंदिस दाऽदिस दवा छु आसान।

5. हून छु सन्तोश स्वबावुक। अगर ख्यनस क्युत बन्योस कें'ह तुँ खे'यि। अगर नुँ तुँ यि छु फाकय रोज़ान मगर अमि बापथ छुनुँ कांऽसि प्यठ ति चख कडान। न छुस शरारत खसान तुँ नुँ छु चऽपिस यिवान।

6. यि छु साऽबिर। अऽमिस मंज़ छु हदुँ खोतुँ ज़्यादुँ सबुँर। अगर माऽलिक आसि बतुँ ख्यवान तुँ हून आस्यस ब्रोंह कनि बिहिथ। यि छुनुँ तंबलान तुँ बतस थफ दिवान। न छु बेचेनी-हुंद इज़हार करान। बल्कि थलि थलि माऽलिकस वुछान तुँ बस। बतुँ म्वक्लाऽविथ ये'लि माऽलिक हून्य् म्यऽट या बच्योमुत फो'ल खंड त्राव्यस तिय ख्यथ तसलाह करान।

7. हून छु ला तमाह। अऽमिस छे'नुँ कांह गरुँवेठ आसान तुँ न कांह माल जादाद। साऽर्य्सुँय वांऽसि छु कुन तुँ कीवल आसान। मरनुँ विज़ि छु यि गरुँ दूर अंद कुन नीरिथ प्राण त्रावान।

8. वफादाऽरी वात्यस नुँ कांह। अगर माऽलिकस प्यठ सुँह ह़मलुँ करि यि दियि पान पनुन छे'पि मगर तस प्यठ दियि नुँ आंछ यिनुँ।

9. हूनिस छु कनुँबल स्यठा तेज़। दपान अगर

कुलि प्यठु पनुँ पऽतुँर पे'यि तुँ हून आसि मस शोंगिथ। यि छु पनुँ पंऽतरुँकि ठसुँ सूँत्य् वुशारुँ गछ़ान।

10. हूनिस मंज़ छु मुश्क ह्यथ प्रज़नावनुक ताकत ला जवाब। अगर कांह चूर रटुन आसि हून छु कुनि तथ़ चीज़स यथ चूरन आसि थफ कऽरमुँच़ या तस सूँत्य् लो'गमुत आसि मुश्क ह्यथ चूरुँ सुंद पय कडान। मीलुँ वादन छु यि मुश्कुँ मुश्कुँ पकान तुँ यकदम चूरस थफ छुनान। अवय छु साऽनिस मुल्कस क्यो दुनियाह क्यन बाकी मुलकन मंज़ हून पुलीसुक अख अहम अंग यिवान माननुँ। होन्यन हुंद छु पुलीसस मंज़ अलग स्यक्शन आसान। यिमन होन्यन छि 'स्नीफर डाग' (Sniffer Dog) वनान तुँ यि हून छु वारयाह कूँमती आसान।

11. होन्यन छि वाराह कुँस्म। मसलन :

1, पहाऽडी हून। 2. गुजिर्य् हून. 3. बॅकरवाल हून। 4. पऽहल्य् हून। 5. शिकाऽर्य् हून। 6. अलसेशन। 7. डाबर मेन। 8. लदाऽख्य् हून। 9. चानथऽन्य् हून। 10. केनन हून। 11. बुल डाग। 12. डालमेशन। 13. जर्मन शफाऽड 12. पामेरयन डाग बेतरि।

12. हूनिस छु दयन नस्ति मंज़ अख निज़ाम बनोवमुत ये'मि सूँत्य् यि मोमूली मुश्क ति च़ीनिथ छु ह्यकान। अऽमिस छु नस्ति मंज़ नाऽरन तुँ वालन हुंद अख त्रोंग आसान यिमन रिसेपटर्स (Receptors) छि वनान। कुनि चीज़स मुश्क ह्यनुँ विज़ि छि यिम अख लछ रिसेपटर हरकतस मंज़ यिवान तुँ अथ Analysis याने दूंछ़ दिथ स्यकंडन मंज़ सही फाऽसलस वातान।

13. यि छु ब्राऽर्य् सुँद्य् पाऽठ्य् राथ क्युत ति ठीक पाऽठ्य् बुछिथ ह्यकान।

यिथुँ पाऽठ्य् छु हून अख इन्सान दोस जानवर।

Durga Nagar, Sector-I
Jammu—180013

लोल

—जवाहर लाल सरूर

क्या थ्यकय क्या छम मे' अरज़थ
बस फकत छुस छो'न तुँ नो'न
नय फिरान तसबीह बुँ छुस तय
नय बुँ ज़ानान दिन्य् समाऽद्य्
लोल वरतावान बुँ छुस
पनन्यन तुँ परद्यन राथ छह
बस छु मज़हब म्योन लोलुँय
अऽथ्य अंदर प्रावान स्कून

New Colony
Garhi, Udhampur—182121

हायको नज़मॅ

—एम० अयूब बेताब

1. **आऽनॅ**

याम आऽनन आऽनॅ वुछ
गव सख रो'बूद
कति रूद बूद रोवुस वजूद

2. **ज़िंदॅ लाश**

म्योन ज़मीर
यो'दवय नॅ करिहे ख्वदकशी
अवॅ बॅ ज़िंदॅ कति आसॅहा !

3. **खाब**

बेदार चऽशमव वून्यतव रंगदार खाब
ताऽबीर छाऽरिव
अऽछ वऽटिथ।

4. **मशवरॅ**

छवॅ पऽतिम तुज
तो'ह्य रऽछिथ थाऽविव जिनाब
क्या खबर मा आसि गरॅ कांह ज़ालनय

5. **प्रज़नथ**

कोतरो !
अऽछ कथ वचथ
वारिल्य् वुछुख

6. **हावस**

कावस गो'मुत हावस स्यठा
गुलि टूर्य् रटिहे तोंति मंज़
फऽल्य्लॅ बे'यि मलिहे पखन

7. **स्वछ**

राथ यिम वे'ह ख्याऽव्य् वख
लहदि मंज़ अज़ मऽर्य् तिहंद्य्
त्वहि छिवॅ करान द्वयि खाऽर रुत

8. **कुलुफ**

बे खता ज़ाऽनिथ बॅ
यलॅ यवॅ त्रोवहस
ज्यव मगर अगवा सपॅज़

9. **काऽद**

जेल खानस मंज़ अऽचिथ
आज़ाद छुस
वरनॅ ओसुस काऽदि संऽगीनस अंदर

10. **कऽन्य् शे'छ**

यिनॅ रो'सुल मीरस वऽनिव
क्वंग तऽहुँज़
अज़ छे' गाऽमॅच् परदेसॅ बुज़्य्

11. **ग्रंद**

खातॅ वठ ताम
हाल बोज़व
अज द्वहस गऽय मारॅ कूॅत्य्

(व्यतरावुन प्योम मंज़ॅ शुक्रिया सान)

"Thakeh Peand" Taing Mohalla
Shopian Kashmir—192303

नज़्म

–विजय साकी

वुनि छख तऽतिनुँय तऽथ्य् नागस प्यठ
ये'ति नस समखे'य खाबुँ हलम ह्यथ
संऽद्यजि डलन ओस स्वनहऽर्य् वरदन
कुसताम पतुँ आव थऽज वानस प्यठ
खाबन हुँज़ मा कांह कऽर पतुँ कथ
पतुँ अथुँ व्यसर्योय
छऽकरिथ ख्वशब्वय

▲

कालुक बतुँ छुम याद मे' सुय शब
बोनि बलस जो'र असि तारख नब
अकि अकि वुछ असि गामस वो'न दिथ
खाबन मा छख थऽवमुँच् सन दिथ
ख्वश ब्वयि पतुँ को'र मोऽतर ओंद पो'ख्
अऽथ्य् मंज़ मो'न्गमय माने खाबन
वाश चुँ कड कड वादुँ करारन
याद छुया चे' वो'नथम कथ चठ
दम फुट्य् तारख गाह छऽकरावान
पानस अनि गो'ट

▲

तथ वन छे'पि मंज़
यारि कुल्यन तल
दिलुँ दुबरायन कुनि मा गव छूयन
पतुँ बे'यि मो'न्गमय माने खाबन
न, न, ये'ति नुँ, ये'ति छुनुँ वाॅरुय
ये'ति छि हुशारय
बुतरात तामथ मुलुँ ज़ज़रेमुँच्
पोशन हुँज़ लो'च् लाऽव र्वपट्य् तन
मा गछ़ि बरहम
न, न, ये'ति नुँ

▲

नारस तल मा ओस कुँहुँय व्यन्य्
अख जानावर बाशि करान बस
अनि गटि मंज़ मे'य खाबुँच कथ तुज
न, न, ये'ति नुँ
नारस आब छे' शीशि पऽथुँर वुछ
शीशस किथुँ ह्यकुँ यारुँ बुँ ब्रम दिथ
न, न, ये'ति नुँ, सोरुय गछ़ि नो'न

▲

सोरुय दुनिया न्यंऽदरि अंदर मस
जून तुँ तारख तामथ बे ह्यस
छूवपि मंज़ मो'न्गमय
ज़िंदगी हुंद स्वख
म्योन ओ'न्दुर ओस
प्योमुत वति प्यठ
ख्वशाबो'य छ़ारान खाबन हुँज़ वथ
बोज़ान छुखुँ !
असि अनि गटुँ क्या करि
अनि गटि चशमन शीशि चे' ज़ोतान
गासुँ क्रऽटा तान्य्
नऽन्य् नऽन्य् बासान
वुनि नुँ, वुनि नुँ
वुनि गव प्रारुन

('पारुँद्य पोश' मंज़ुँ, शुक्रिया सान)

D—713, Sarojni Nagar,
New Delhi—110 023

'डेकुँ बऽड'

–मकतूम मास्टर जय कृष्ण रैना

मारवऽती !

सडकि अंदन हुंज़ कूँचाह स्यख तुँ गर्द आऽस क्रकुँनाद कऽरिथ अऽमिस रटनि पतय दवेमुँच़ अमा पो'ज़ मोयूस गऽछि्थ आऽस यि बेयि पननि पननि जायि कचि् तुँ करारस बिहिथ ! सऽ आऽस करताम अऽमिसुँज़ फिज़ुँहास तुँर दिनुँ वाजिन्य् क्रख बूज़िथ....किनुँ ज़ऽर लाऽगिथ, अऽछथो'प दिथ पननिस सरमायि वऽलिथ तकऽबुरस मंज़ त्यूत ज़ोरु वुफेमुँच़ ज़ि साऽरी आऽस्य् वुछान तुँ वुछिथ बस युतुय वनान ''क्या पता कोन है?''

ये'लि मे' लुकुँ डेरुँज वुछ, व्वपुँराऽज़िल, हलीमी, बेकऽसी, खोफ़, वऽशथ तुँ मुसीबथ ओस वाश कऽरिथ साऽरिसुँय वति छऽकरनुँ आमुत! मोयूसी आऽस बिजलीतारन अलोंद गऽछि्थ रातुँ क्रील बचि ज़न अलुँगुगूस करान! गे'न्यव बऽरिथ बुथ्यन ओस 'त्राहि-त्राहि' वनुँनन दंदव रुस आऽसन ज़्यादय ख्वखरेर द्युतमुत! बुँति दव्योस अथ डेरुँजि हुरे'र दिनि! युथुय मे' पनुँन्य् गर्दन ब्रगुँ सुँद्य् पाऽठ्य् ज़ेठराऽविथ खबर कुँहुँद्यन द्वन फे'क्यन प्यठ खूच़्य् खूच़्य् अथुँ थाऽव्य, म्यान्यन थोर्‌यन लऽग्य् तलुँ ज़न किल्य्, तिम गऽयि थो'द वऽथिथ तुँ खोरुँ टे'न्यड़े'व द्युत बुतराऽच़ ब्वनकुन वऽसिथ गछ़नस ज़ोरुँ चार ! में च़ऽज कुनी क्रख नीरिथ ! वऽस्य प्यवान प्यवान आयास बुथि वाऽर्‌य् चलावनुँ ति क्याज़ि डऽखिजि फे'क्य् दूरेयायि म्यानि बारूँ सूँत्य् ! अति आऽस अथ लुकुँदाऽयरस अंदर सिरिफ अख लाश! ...

''लाश...हुँह...आ...अहानसाऽ...शायद...ज़ाऽहिर...किनुँ...नऽ नऽ...सऽ छि वारुँ कारुँ, सऽ छनुँ''

अज़ ब्रोंठ त्रुँह (30) वऽरी ये'लि वुनिलि वऽलिथ शामन राऽच़ हुँज़ि छूवपि तुँ अनिगऽट्य् पनुन अनहार वाऽहरिथ सोरुय माहोल वटुँस्य् ओस को'रमुत तंदिस गरस मंज आऽस ज़नानव तुम्बख नार्‌यन टासुँरायि तुजमुँच़! तसूँज़व नीजव अऽछव मंज़ुँ ओस ओ'श स्फेद डोंठुँफऽल्य बऽनिथ कजुँल्य् रुखन छ्वकुँलद करान तुँ पतुँ व्यगलिथ व्वज़ुँल्य् अंबुँर्य् चूंठ्य् खंजव पे'ठ्य् दारि वसान...अमा पो'ज़ मांऽज़ि डुल तुँ शीरीन...?

तऽमि सूँज़ि माजि क्यथुँ करयोव वीगिक्यन रंगाब-रंग आरुँकोंडुँल्य् रुँखन प्यठ लुकुँ अरसातस थी महाराज़ुँ मदनस, दज़वुँन्यन रतनुँ च़ांग्यन हुंज़ आलथ, कऽरिथुँय वुदुँ कांगुँर ह्यथ डे'कस म्यूठ? बीनबाजि क्याह ओस वज़ान तुँ वाज़ुँ-वान ओस सुली मोकल्योमुत दऽज़िथ ! तऽमिस बिचारस कुस को'ब गऽयाव हारो तुँ पोशि मालव सूँत्य्? करिहे ति क्याह? अंऽद्य् अंऽद्य् आऽसुँस यऽहय लुकुँड़ेरुँज खोरुँशोर मुदयि वुछान ! आमुत ओसना सालुँर्‌य् ह्यथ सऽरिथ तुँ सखरिथ? हीमाल आऽसुँस ना निन्य्?

तुँ यलि अकि द्वह हीमालि मंदुँछ्य् मंदुँछ्य् तऽमिस पनुन बे'यिरंगुँ आसुन बाव्याव, अऽतरि शीशि फेर्‌याव दुबुँ, मुशुक तेलेयाव चो'वा तर्फ़ ! निकुँ प्यूंत ज़्यथ क्याह ज़ूल आयाव करनुँ? महलस तुँ आऽशनावन क्याह साल तुँ सबुँ आयायि दिनुँ ! सऽ आऽस ज़ेठुँ ज़ूनुँ पछ च़ोरम तुँ हु आऽस कारतिकचि पुनिम हुँज़ ज़ून, ज़ोतुँवुँन्य् तारख आऽसिस अऽछ नाटुँ करान।

मगर वाय! अज़ कुस छु ये'ति पनुन ? ये'ति छे व्वपराऽज़ी ! ये'ति कुस कस प्रज़नावान ? कुस गाऽमी,

कुस शाऽहरी? ये'ति क्वस रे'श वाऽर छि ज़ि लाश वुछवुन्यन अऽछन फटि तोति ओ'श तुॅ यि ग्रीष्मुॅचंऽड गछ़ि दमफऽटय्। यि मा वनि कांह ''क्या पता कोन है'' तुॅ पतुॅ च़लि कलुॅ ब्वन कुन छुनिय।

ग्वडुॅ कस ताऽर छि वऽरियन लगान ? अऽज़िच वांऽस छें डून्य् ग्रंद । कुकूजी कमि द्वदुॅ तुॅ दानुॅ आव रछनुॅ? तऽम्य कपाऽर्य् पो'र तुॅ ल्यूख? तऽम्य कर्याव महाराश्टुॅ आय० आय० एम० एस० तुॅ मोज आऽसुॅस खो'शी हुॅंजुॅ व्वटुॅ तुल्य् तुल्य् छ़टुॅ मारान! रामुॅजुवस मशायि गरुॅ त्रावुॅनुच साऽरुॅय दग। व्वञ आऽसुॅख सिरिफ छ़ांडुॅन्य् चुॅनन फुलय नतुॅ अफो'ल गुलाब! करमुॅ लीखायि नमस्कार।

तकदीरुॅक्य् रंग ! कुकूजी वोत अमरीका तति वो'लुस जवाऽनी हुंद्य ज़ालन तुॅ हुसनुॅक्य् जमालन नाल! तस लो'ग शिलि प्यठ दिल! तस गऽयि रबि प्यठ रुॅकन! तऽम्य् ह्यो'कनुॅ किहीं ति कऽरिथ, सिरिफ युतुय ज़ि अमिस यसुंद नाव बसन्ती छु, बनेयि मीमुॅ कऽट न्वश! अऽमिस वोत हवाऽई ज़हाज़स लऽदिथ मुथिमो'र तुलनुॅ बदल प्रे'ज़ंट (Present) अख डाऽल्य्, अख डिमपी ।

डिमपी.......डाऽल्यं.......कुकूजी........रामुॅजू, बसन्ती............हुंह बसन्ती.........आ........बसन्ती, प्रज़नाऽव मे'! ये'य छे' ननिवानुॅ सय, सय बसन्ती, यस पऽज़्यपाऽठ्य् बहार आऽस तुॅ अज़ छि हरदुॅवावन पो'ह पनुक्य् पाऽठ्य हऽरिथ तुॅ छऽनिथ त्राऽवमुच! तुॅ अऽमी वन्याव यऽलि काकाजियस खांदर ओस, ''महाराशटरन हबा बनाऽव्य बटुॅ शुर्य् बतख-पूत्य् तुॅ बटन्यन क्वकुॅर। ठूलन फाह दिथ ज़ायि तिम पूत्य यिम समनदरन अपोर छ़ांटि तऽरय्......'' यऽहाऽय छे' सऽ! हुक्या छुसना ह्वंगनि तलकनि सुय लखचुन ! मे'य सोरुय च़्यतस प्यो'व! रछ़ाह दम दिथ फ़्यूर मे' होश! जबरूथ को'रुम कूॅत्यन रऽटुॅम ह्वंगन्य्! मे' तुलनाऽव लाश! अऽस्य् वाऽत्य् रामुॅ चंऽदरुन गरुॅ युस हाल हालुय नो'व बनावनुॅ आमुत ओस, वुनि ओस अडल्यो'कुय तुॅ तस बिचारस च़ऽज कुनी क्रख नीरिथ! तालि गुल्य् गंऽडिथ वो'दुन, हो'ट लो'गुस, हिक्य् लऽगिस, आस गश तुॅ गो'व बे होश! हंसायि ति आयि च़ऽसिथ ! यिम ति साऽरी कम ताम व्वपरुॅय! अख ति ज़ानुॅहान नुॅ ! अख ति ओस नुॅ पनुन!

ड्यकुॅ बऽड............डेकुॅबऽड ति आयि! बसन्ती ह्यो'तुन अंऽद्य्-अंऽद्य् फीरिथ साऽरिसूॅय मुशुख तुॅ बीठ ब्रोंठिमि ज़ंगुॅ जुॅ त्राऽविथ दरवाज़ुॅ दासस प्यठ ज़्यूठ तुतुर कऽरिथ सोरुय वेंह वुछिनि! शायद आऽस यिति ''म्याऽन्य् टाऽठ, म्याऽन्य् माऽलिकिज'' वनान तुॅ वुछान! यिं आऽस डिमपी, बो'ड डेकुॅ कऽरिथ-मशहूर जापाऽन्य् नऽसलुॅच व्वजुॅज हून्य् ड्यकुॅबऽड-यस तमि मीमुॅ न्वोशि डाऽल्य् आऽस सूज़मुॅच!

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Ahata Amar Singh
Jammu—180001

ललवाख

परुन स्वलब पालुन द्वरलब।
सहजुॅ गारुन सिखम तुॅ क्रूठ॥
अभ्यासुॅकि गनिरय शास्तुॅर मो'ठुम।
च़ीतन आनंद निश्चय गोम॥

लीला

कुमार अशोक सराफ 'घायल'

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श्वद दितम ब्वद तुॅ समचार।
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प्रथ सातुॅ दिल मे' तंबलोव
मायि ज़ालुॅक्य् बाज़रन
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लीला

—प्रेमनाथ शाद

दर्शनुक छुम मे' शर माऽजी मुचरावि बर।
दाद्यन दवा कर माऽजी मुचरावि बर॥
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छुसय प्योमुत पथर माऽजी मुचरावि बर॥
चाऽनी मे' आश छम अथुॅ रो'ट चुॅ करतम।
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शादस छि चाऽन्य् कल अज़हय वोतुय डेडितल।
अख कदम कड न्यबर माऽजी मुचरावि बर॥

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